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Panini COMICS

DOCTOR · WHO MAGAZINE

WIN A TALKING K9!

RUSSELL T DAVIES

More behind-the-scenes secrets from the man in the know!

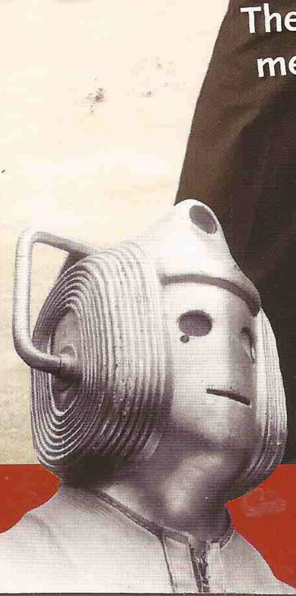
LESSONS LEARNED

We put *Doctor Who*'s educational credentials to the test...

The TIME TEAM

The Doctor and new friend Martha Jones get set to meet The Judoon, Plasmavores and Shakespeare!

All the latest news on Series Three inside...



THE CYBERMEN
INVADE IN 'THE FACT OF FICTION'!

PLUS!
THE LATEST **DOCTOR WHO BOOKS** PREVIEWED INSIDE

PULL TO OPEN

DOCTOR·WHO MAGAZINE

JUST OVER A YEAR AGO, A NICE LADY FROM THE *Guinness Book of Records* phoned me up, and asked me if I could settle a dispute. She wanted to know whether or not *Doctor Who* was the longest-running science-fiction series of all time, as a colleague of hers reckoned that *Stargate SG-1* should hold the record. I assured her that *Doctor Who* was indeed far and away the winner, and when the 2006 edition was published, *Doctor Who* was rightly acknowledged with this record, having notched up "709 episodes as of June 2005."

Well, something pretty odd has clearly happened in the last 12 months, as according to a *Stargate* website (*www.gateworld.net/news/index.shtml* if you dare), the 2007 edition has now awarded the record to *SG-1*! Eh? You *what*?! What have you done with the nice lady?!

Now, I've nothing against *Stargate* particularly – despite having been forced to work on no less than 76 *Stargate Specials* back when I was Editor of *TV Zone*. But can someone from Guinness explain to me just *how* a series which began in 1997, and recently racked up its 200th episode over ten seasons, can justifiably claim to have run 'longer' than a series that began in 1963 and has, as of this summer, amassed 723 episodes over a total of 28 seasons?! It's not even as though the overall running time is longer. By my calculations [*oh here we go! – Ed*], it would take 13 days, 5 hours and 35 minutes to watch all of *Doctor Who* in order, from the start (how come the Time Team are taking so long?), and a mere 6 days and 6 hours to cram in all of *SG-1*. I'll be generous and chuck in the movie and *Stargate Atlantis* too, and you can still get through the lot in just over a week.

Ooh, Roy Castle will be turning in his grave! Still, given that *Stargate SG-1* has just been cancelled, I suppose there's some poetic justice...

Tom

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ERRATA In **DWM** 372, the uncredited Freema Agyeman interview was written by Benjamin Cook, and in **DWM** 373 the illustration on page 14 was by Ben Morris, not Ben Willsher as credited.

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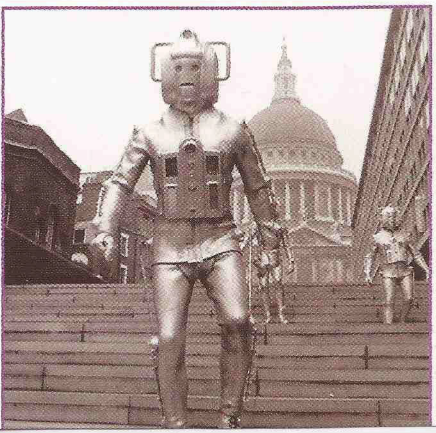
WHAT THE DICKENS IS TRUE?

13 It's not all monsters and running, you know – back in the 1960s *Doctor Who* was conceived as being educational for the watching children. But has it managed to remain true to its roots...?



20 INTERVIEW: RUSSELL T DAVIES
In the second part of our revealing interview, Russell ponders the lessons of Series Two and reveals that Martha won't die! Probably...

27 COMIC STRIP: *THE FUTURISTS* Part Three
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GALLIFREY GUARDIAN

ALL THE LATEST NEWS FROM THE WORLDS OF **DOCTOR WHO**...

Freema Agyeman begins filming her first scenes, plus casting of Martha's family announced...

GET ON BOARD!

THE FIRST IN-CHARACTER PHOTOGRAPHS OF Freema Agyeman as Martha Jones have been released (we expect you noticed our exclusive cover shot!), with David Tennant sporting a new blue variation of his suit. Executive producer Russell T Davies has hinted at the adventures that the duo will face: "We can promise new thrills, new laughs and some terrifying new aliens. The Doctor and Martha are destined to meet William Shakespeare, blood sucking alien Plasmavores, the Judoon – a clan of galactic stormtroopers, and a sinister intelligence at work in 1930s New York."

The team has also confirmed some exciting casting news for Episode 2 by Gareth Roberts – *Shameless* actor **Dean Lennox Kelly** takes on the role of William Shakespeare. Kelly was recently seen as Dex in the BBC series *Sorted*, and had a previous brush with the Bard when he played Puck in last year's BBC adaptation of *A Midsummer Night's Dream*. Also cast in roles for Block Two are **Roy Marsden**, **Anne Reid** (who appeared in the 1989 story *The Curse of Fenric*), **Christina Cole**, **Jalaal Hartley** and **Sam Marks**. At the time of going to press in late August, work was continuing on this block, consisting of Episodes 1 and 2. Producer Phil Collinson tells us, "By the time of publication, I suspect the press will have covered what we're calling unofficially 'The *Doctor Who* Roadshow', as we hit the road and leave Cardiff for a whole week. We're filming in Warwick, Coventry, and then ending with three nights in the Globe Theatre itself. It's a massive enterprise, which has got us all very excited, and should deliver some unique material."

As this issue is published, Block Three – comprising Episodes 3 and 6 – will be about to get underway, directed by **Richard Clarke**. "Another find from Julie Gardner!" says Phil Collinson. "Richard's just completed a block of episodes on *Life on Mars* – our second favourite drama in the world! – and she told us that we had to sign him up! He's been at Upper Boat for weeks now, prepping his episodes, both of which should contain some extraordinary visuals."

Block Four is also in pre-production, consisting of Episodes 4 and 5. **James Strong**, director of *The Impossible Planet* and *The Satan Pit*, returns to *Doctor Who* to take charge of another two-part story. "James has never left!" laughs Phil Collinson. "He's been slaving away on the Torchwood Hub ever since he finished *The Satan Pit* – and I can tell you, his *Torchwood* episodes are truly spectacular and terrifying – so now we're just leading him to the studio next door. One day, we might even let him see daylight..."

Also confirmed to return to *Doctor Who* for next year's series is **Graeme Harper**, who has previously directed *The Caves of Androzani* (1984); *Revelation of the Daleks* (1985); and 2006's *Rise of the Cybermen/The Age of Steel* and *Army of Ghosts/Doomsday*.

"We're not releasing any Series Three episode titles just yet, cos I think it's too early," adds Russell T Davies. "I felt as though we gave away a little bit too much too soon last year, and some things looked like old news by the time the actual transmission rolled around. So we'll hold back a bit, even to the extent of not actually deciding titles yet. Just think of the anticipation!"

POLICE PUBLIC CALL BOX
POLICE PUBLIC CALL BOX

ME AND MRS JONES!

THE DOCTOR WHO PRODUCTION TEAM HAS REVEALED THE four actors who will play members of Martha Jones' family.

As Martha's brother, Leo Jones, is former *Top of the Pops* presenter **Reggie Yates** [right]. Yates' previous acting credits include roles in *The Bill* (2000); *Grange Hill* (2002); *UGetMe* (2003) and *The Crust* (2005). As Martha's sister, Tish, is **Gugu Mbatha Raw**, who has previously been seen in *Holby City* (2005); *Walk Away and I Stumble* (2005); *Vital Signs* (2006); and *Bad Girls* (2006). **Trevor Laird**, who played Frax in Part Five of the 1986 *Doctor Who* story *The Trial of a Time Lord*, will take the role of Clive, Martha's father. Laird has also appeared in *Casualty* (1999); *The Bill* (1999); *William and Mary* (2003); *Doctors* (2003); and *The Last Detective* (2004). Another returning *Doctor Who* actor is **Adjoa Andoh** [left, in *New Earth*] who plays Francine, Martha's mother.

"It's a particular pleasure to welcome Adjoa back to the *Doctor Who* set, only a year after she last appeared – but in a different role!" Phil Collinson tells **DWM**. "We searched high and low for someone to play Francine, and then realised that the answer was staring us in the face, hidden beneath a cat mask. Adjoa was brilliant as Sister Jatt in *New Earth* last year, but as no one actually got to see her real face beneath the prosthetics, that leaves us free to cast her again! Let's face it, this could only really happen on *Doctor Who*!"

▶ p20

The second part of our chat with **Russell T Davies**...

▶ p54

The latest three *Doctor Who* novels previewed...

▶ p66

Russell T Davies explains Day & Night in *Production Notes*...

Stephen Greenhorn and **Chris Chibnall** join the Series Three team...

TWO MORE WRITERS

TWO NEW WRITERS HAVE JOINED THE DOCTOR *Who* team for the new series. The first, **Stephen Greenhorn** [right], wrote last year's BBC One docudrama *Derailed*, and created BBC Scotland's *River City*. Russell T Davies tells **DWM**, "We've been working with Stephen for many months now – his contract wasn't quite confirmed for **DWM**'s announcement of the writers list in issue 369, but he's already on the sixth draft of his script! Julie Gardner brought him to our attention, because she's executive-producing his adaptation of Jean Rhys' *Wide Sargasso Sea* for the BBC – which is being produced by Elwen Rowlands, former *Doctor Who* Script Editor, and starring Nina Sosanya. I'd seen Stephen's series *Glasgow Kiss*, and absolutely loved it, and I knew of his reputation in the theatre, so it was the easiest decision in the world to bring him on board!"

Also confirmed for an episode is **Chris Chibnall**, co-creator of the BBC's *Born and Bred*, and the lead writer on the *Doctor Who* spin-off series *Torchwood*. Russell T Davies says, "Chris is well known as a *Doctor Who* fan, and as lead writer on *Torchwood*, he's been slaving away on that show for the whole year – it was like some strange form of torture, putting him so close to the *Doctor Who* office, and yet so far! And he never complained! But once we realised that the *Torchwood* dates would work out, it was a pleasure and an honour to ask him if he'd actually like to type the words 'INT. TARDIS' for the first time!"

Stephen and Chris complete the line-up of writers for the 2007 series, joining Russell T Davies (five episodes plus *The Runaway Bride*), Gareth Roberts (one episode), Helen Raynor (two), Paul Cornell (two) and Steven Moffat (one).

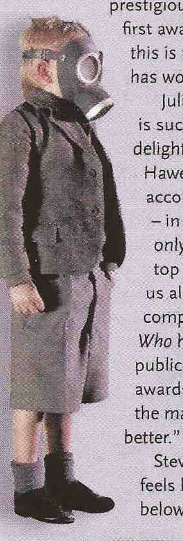
WHO'S WON!

DOCTOR WHO WAS NOMINATED FOR Programme of the Year at the recent Edinburgh TV Festival, while Russell T Davies was named Industry Player Of The Year at the same ceremony. Congratulations also to *Doctor Who*'s executive producer Julie Gardner, who was also the executive producer on BBC Wales' *The Girl in the Café* starring Bill Nighy and Kelly MacDonald, which recently won an Emmy Award for Best TV Movie.

The big news this month, though, is that *Doctor Who* took the top three positions in the Best Dramatic Presentation (Short Form) category at the recent Hugo Awards in California, with all three episodes for which the programme was nominated; Steven Moffat's two-part story *The Empty Child/The Doctor Dances* was the eventual overall winner, followed by Robert Shearman's *Dalek* and Paul Cornell's *Father's Day*. An episode of US sci-fi series *Battlestar Galactica* finished in fourth place. The Hugo Awards are generally regarded as the science-fiction community's most prestigious honours, and although the first awards were way back in 1953, this is the first time *Doctor Who* has won.

Julie Gardner tells **DWM**, "This is such an honour, and we're so delighted for Steven and James Hawes. It's one of the highest accolades – if not *the* highest – in science-fiction, and to not only win, but to take all three top places, has just astonished us all. Especially when the competition is so brilliant. *Doctor Who* has won industry awards, public votes and now genre awards – which only spurs us on the make the programme even better."

Steven Moffat tells us what it feels like to be a Hugo winner below...



All the latest news on **Torchwood** and **The Sarah Jane Adventures**...

SPIN-OFF DOCTORS!

THE FIRST FULL DOCTOR WHO SPIN-OFF SERIES *Torchwood*, starring John Barrowman as Captain Jack Harkness and Eve Myles as Gwen Cooper, is gearing up for its launch later this autumn. The official press launch for the programme is due to take place in Cardiff in September, and **DWM** will be able to give you further news on the series ahead of its BBC Three début in our next issue, on sale 12 October. In the meantime, new episodes include a second episode from Cath Tregenna, Noel Clarke's *Combat* and the series finale from Chris Chibnall provisionally titled *End of Days*.

Also getting ready to enter production is the 60-minute special *The Sarah Jane Adventures*, starring Elisabeth Sladen who returns once more as the Doctor's former companion Sarah Jane Smith. Russell T Davies tells us, "This is now two weeks in pre-production, with the main casting now in place – though with some i's to be dotted and t's to be crossed, so we can't quite announce anything before **DWM** goes to print. But I can promise you a great lead actor to star alongside Elisabeth Sladen! [Director] Colin Teague and [producer] Susie Liggat have had their first major Tone Meeting, and the show already feels exciting, launching Sarah Jane into a brand new world of danger and thrills..."

Steven Moffat tells **DWM** about his Hugo Awards victory...

HUGO VICTOR!

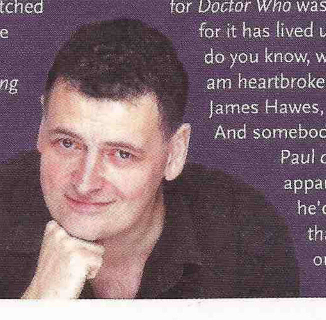
Oh, the shame of it, I wasn't there! I was in Edinburgh boozing with Russell T and Phil C and Sue V (my wife, producer of the *Curse of Fatal Death*, and – she'll have you know – responsible for casting more Doctors than anyone else!). Russell won an award for Industry Player Of The Year, and I watched at first hand, that 20-minute descent from pride to paranoia that is the condition of being an award-winning writer. Big happy speech – 20 minutes later: "What do they mean, Player?? Are they saying I'm *playing* at this?? What's that about??"

Then he punched a small girl and insulted her mother. As usual. And then a few hours later, in my sleep, I won an award in LA. And a man who wasn't me stood up and read out this letter:

"Dear Americans. When I was young – well, younger – well not quite so old – I read, and re-read, and re-read David Gerrold's book *The Trouble With Tribbles*. It was the most exciting book ever because it was about a young writer who fell in love with a television show and ended up writing for it. It was the first time I'd ever heard of such exciting, exotic and fabulously American ideas as rewrites, executive producers and men called Harlan and Ellison and sometimes both. There were also tales of an award called a Hugo, which – if David Gerrold was to be believed, and I didn't doubt him – was the single best thing that could happen to a young man that didn't involve begging.

"I loved *Star Trek*, of course, but I loved *Doctor Who* more. Getting to write for *Doctor Who* was a life-long dream fulfilled and continuing to write for it has lived up, in every way, to all my childish hopes. And what do you know, winning a Hugo is everything David promised. I am heartbroken not to be there. Huge thanks to Helen Raynor, James Hawes, Julie Gardner, Phil Collinson and Russell T Davies. And somebody hug Paul Cornell for me – he'll hate that."

Paul did gets lots of hugs, he tells me. Proper lady hugs, apparently. Very brave of those ladies, I think, since he'd been wearing his lucky underpants for more than a month. I understand they're now available on eBay...



Exclusive! Paul McGann returns as the Doctor for new BBC radio series…

DIGITAL DOCTOR

EIGHTH DOCTOR PAUL McGANN IS RETURNING to play the Doctor on the BBC this Christmas, in a series of eight new full-cast 50-minute radio episodes to be broadcast on BBC7 digital radio, and produced by long-time *Doctor Who* audio producers Big Finish.

"It's great to be back and this time it's personal!" laughs Paul. "It's sci-fi heaven. I'm enjoying the Doctor being a bit more cantankerous this time, actually. He's a bit of a misfit, you know? All that ebullience and great sense of fun, it disguises something rather lonely inside."

"There are six stories in all," explains executive producer (and voice of the Daleks in the TV series) Nick Briggs. "We've book-ended the series with two-parters, featuring the Daleks at the beginning and the Cybermen at the end. Along the way, the Doctor encounters some brand new enemies on alien worlds and on Earth."

This time, the Eighth Doctor is accompanied by new, 'brash northern lass' companion Lucie Miller, played by actress **Sheridan Smith** (right) of *Two Pints of Lager and Packet of Crisps* and *Grown-Ups* fame, who was selected from a long list of candidates.

"At the casting," says Nick, "one of the actresses said, 'I see you've got the whole northern mafia here!' implying that we'd called in every available young northern actress in the country! And we saw many great people who I'm sure we will cast in future productions, but Sheridan just shone as Lucie. She hit the nail on the head!"

"Lucie's a great character to play," Sheridan tells **DWM**. "She's really kind of ballsy and feisty! And the relationship between her and the Doctor grows and grows throughout the episodes. The scripts are so great! Funny, dramatic and moving. Every morning I look forward to coming into the studio and doing another one." There's no news yet on Lucie's backstory and the nature of her mysterious relationship with the Doctor, but all will be revealed in an exclusive **DWM** feature next issue.

The new audio series boasts an impressive line-up of guest stars. As we went to press, **Timothy West** (*The Monocled Mutineer*), **Kenneth Cranham** (*Hannibal, Hellraiser II*), **Anita Dobson** (*EastEnders*), **Nerys Hughes** (*Doctor Who: Kinda, The Liver Birds*), **Ian McNeice** (*Dune, Edge of Darkness*), **Elspet Gray** (*Dinner Ladies, Four Weddings and a Funeral, Fawlty Towers, Doctor Who: Arc of Infinity*) and **Ben Silverstone** (*The Browning Version, Lolita, Get Real and Jump!*) have already recorded their roles in *Blood of the Daleks*, *Phobos* and *Immortal Beloved*. Further confirmed guests are former Boyzone singer **Stephen Gately** ("who *will* be singing," Briggs assures **DWM**), **Bernard Cribbins** (co-star of the 1966 movie *Daleks: Invasion Earth 2150AD*) and **Una Stubbs** in *Horror of Glam Rock*; **Julia Mackenzie** and **Nigel Havers** [below] in *No More Lies* and **Roy Marsden** in *Human Resources*.

"We're really lucky that we've got such a sharp bunch of scripts for this series," says Nick Briggs. "That and casting director Barnaby Edwards' tenacity are the two main reasons we've managed to get such good people."

This series of plays will subsequently be released on CD by Big Finish during 2007, with each disc featuring extensive behind-the-scenes features and star interviews, including a full interview with Paul McGann. A full cast and credits list for the series can be seen to the right.

BBC 7 HEAVEN!

Your guide to the new radio series…

BLOOD OF THE DALEKS (2 episodes)

Written by **Steve Lyons**, Directed by **Nicholas Briggs**

Paul McGann *Doctor Who*, **Sheridan Smith** *Lucie Miller*, **Katarina Olssen** *Headhunter*, **Anita Dobson** *Eileen Klint*, **Kenneth Cranham** *Tom Cardwell*, **Hayley Atwell** *Asha/Martez*, **Gerry O'Toole** *Lowell*, **Nicholas Briggs** *Daleks*

HORROR OF GLAM ROCK

Written by **Paul Magrs**, Directed by **Barnaby Edwards**

Paul McGann *Doctor Who*, **Sheridan Smith** *Lucie Miller*, **Katarina Olssen** *Headhunter/The Only Ones*, **Bernard Cribbins** *Arnold Korns*, **Una Stubbs** *Flo*, **Stephen Gately** *Tommy Tomorrow*, **Clare Buckfield** *Trisha Tomorrow*, **Lindsay Hardwick** *Pat*

IMMORTAL BELOVED

Written by **Jonathan Clements**,
Directed by **Jason Haigh-Ellery**

Paul McGann *Doctor Who*, **Sheridan Smith** *Lucie Miller*, **Ian McNeice** *Zeus*, **Elspet Gray** *Hera*, **Anthony Spargo** *Kalkin*, **Jennifer Higham** *Sararti*, **David Dobson** *Tayden/Ares*, **Jake McGann** *Ganymede*

PHOBOS

Written by **Eddie Robson**,
Directed by **Barnaby Edwards**

Paul McGann *Doctor Who*, **Sheridan Smith** *Lucie Miller*, **Katarina Olssen** *Headhunter/Amy*, **Timothy West** *Kai Tobias*, **Nerys Hughes** *Eris*, **Ben Silverstone** *Drew*, **John Schwab** *Hayd*, **Tim Sutton** *Farl*

NO MORE LIES

Written by **Paul Sutton**, Directed by **Barnaby Edwards**

Paul McGann *Doctor Who*, **Sheridan Smith** *Lucie Miller*, **Katarina Olssen** *Headhunter*, **Nigel Havers** *Nick Zimmerman*, **Julia McKenzie** *Rachel Zimmerman*, **Tom Chadbon** *Gordon*, **Tim Hudson** *Tar-Modowk Leader*

HUMAN RESOURCES (2 episodes)

Written by **Eddie Robson**, Directed by **Nicholas Briggs**

Paul McGann *Doctor Who*, **Sheridan Smith** *Lucie Miller*, **Katarina Olssen** *Headhunter*, **Roy Marsden** *Hulbert*, **Nickolas Grace** *Straxus*, **Louise Fullerton** *Karen*, **Andy Wisher** *Malcolm*, **Nicholas Briggs** *Cybermen*

WIN TALKING ROBOT TOYS!

IT'S RADIO-CONTROL MAYHEM AT DWM Towers at the moment, and YOU can help us find time to actually make a magazine again by taking **FOUR** radio-controlled K9s and **TWO** radio-controlled Black Daleks off our hands. These two *über*-desirable toys are the latest additions to the *Doctor Who* range from those lovely people at Character Options, and are set to be THE Christmas stocking fillers for discerning children. And parents. And, actually, anyone with a soul.

The radio-controlled K9s (worth £39.99) offer motorised movement (and, yes, you can make him do that funny spin from *Destiny of the Daleks!*), waggling ears, a glowing eye, a removable service panel, original John Leeson dialogue from *School Reunion*, and, joy of joys, his little blaster extends and makes the correct zapping noise. Truly a thing of wonder! The Black Dalek (worth £39.99), meanwhile, is to the same scale as the bronze version we all know and love, and features a whole new set of Dalek commands, courtesy of Nick Briggs and his ring modulator.

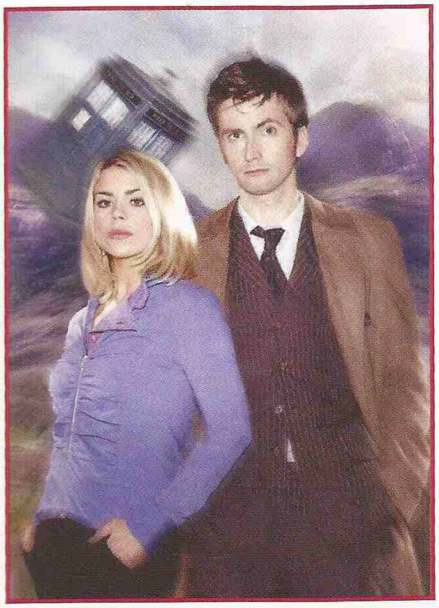
Two lucky **DWM** readers will win both a K9 and a Black Dalek each, while two runners-up will each take away a K9. To be in with a chance of wresting these fantastic toys from our gnarled grasp, just ponder the following query:

Who would win in a fight between K9 and the Black Dalek and why?

Write your answer – in 100 words or less – on a postcard or the back of a stuck-down envelope, marked "YOUR SILLINESS IS NOTED" and send it to the editorial address on page 10 by 15 October 2006. We'll then choose the four that offer the most convincing argument or make us laugh the most! Affirmative!

2 | entertain confirms the Extra Features for November's DVD Box Set...

DVD EXTRAS REVEALED!



2 | ENTERTAIN HAS CONFIRMED TO DWM full details of *The Complete Second Series* DVD Box Set, containing all 13 episodes of David Tennant's début series as the Doctor, plus 2005's festive special, *The Christmas Invasion*.

The set will be spread across six discs, with the episodes spanning the first five, plus a bonus disc of extra features. Bonus features include: a selection of out-takes and deleted scenes; an audio commentary on nine episodes, with an 'in-vision' commentary available on the remaining five (*The Christmas Invasion, The Girl in the Fireplace, The Age of Steel, The Impossible Planet* and *Doomsday*); *David Tennant's Video Diaries* (70 minutes in total); *Billie Piper's Video Diaries* (five minutes); the *Children in Need* scene; 13 episodes of *Doctor Who Confidential Cutdown*; 5.1 stereo sound, subtitles and audio description available on every episode. We will have a full breakdown of the commentators on each episode next issue. The set is released on Monday 20 November.

Before that, the 1975 two-part story *The Sontaran Experiment* is released on Monday 9 September at the budget price of £12.99. Extra material includes a commentary from Elisabeth Sladen (Sarah Jane Smith), co-writer Bob Baker and producer Philip Hinchcliffe; a 40-minute documentary, *Built for War*, looking at the history of the Sontaran race, featuring interviews with Elisabeth Sladen, Colin Baker, Nicola Bryant, Bob Baker, and stuntman Stuart Fell; and a photo gallery.

Also on the way is the double-disc set of the 1968 story *The Invasion* [see this issue's *Fact of Fiction* on page 38], with the two missing instalments (Episodes 1 and 4) replaced with new animation from Cosgrove Hall matched to the soundtrack. Also included on the discs are: a commentary from animation director Steve Maher, BBC producer James Goss and audio restoration expert Mark Ayres on Episode 1; a commentary from Wendy Padbury (Zoe), Frazer Hines (Jamie), Nicholas Courtney (the Brigadier) and production assistant Chris D'Oyley-John on Episodes 2-8; an 11-minute featurette, *Flash Frames*, on the creation of the animated episodes; a 15-minute featurette *Love Off-Air* – a tribute to all those fans who recorded the soundtracks to 1960s *Doctor Who* episodes 'live', in the days before video recorders; two animation trailers; *Character Design*, a short feature showcasing Steve Maher's design drawings; the 50-minute documentary *Evolution of The Invasion*, featuring interviews with the story's cast and crew; Nicholas Courtney's links to cover for the missing episodes, originally recorded for the 1993 VHS release of the story; a photo gallery set to Don Harper's music from the serial, some of which wasn't used in the finished programme; plus subtitles and text production notes. *The Invasion* is released on Monday 6 November priced £19.99.

COMING UP

Your full guide to where you can find **Doctor Who** on TV, audio, DVD and in print over the next month.

SEPTEMBER

THURSDAY 21

Magazine Doctor Who Adventures #13 *BBC Magazines* £1.99

Novels Doctor Who: The Art of Destruction by Stephen Cole, **The Nightmare of Black Island** by Mike Tucker, **The Price of Paradise** by Colin Brake [Tenth Doctor and Rose] *BBC Books* £6.99 each

ALSO THIS MONTH

CD Doctor Who: The Gathering by Joseph Lidster [Fifth Doctor and Tegan] *Big Finish* £14.99 [see page 64]

Short Story Collection Doctor Who: Short Trips – The Centenarian Edited by Ian Farrington *Big Finish* £14.99

Short Story Collection Doctor Who: Short Trips – Time Signature Edited by Simon Guerrier *Big Finish* £14.99

CD Gallifrey 3.5: Panacea by Alan Barnes *Big Finish* £10.99

CD I, Davros Pt 1: Innocence by Gary Hopkins *Big Finish* £10.99

OCTOBER

THURSDAY 5

Magazine Doctor Who Adventures #14 *BBC Magazines* £1.99

Books Doctor Who Files: Mickey/K9/The Daleks/The Cybermen *Penguin* £5.99 each

Book Doctor Who Quiz Book 2 *Penguin* £tba

Book Doctor Who 3D Model Making Kit *Penguin* £tba

MONDAY 9

DVD Doctor Who: The Sontaran Experiment by Bob Baker and Dave Martin [Fourth Doctor, Sarah and Harry] *2/Entertain* £12.99

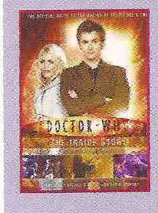
THURSDAY 12

DWM Issue 375 *Panini Comics* £3.99

THURSDAY 19

Magazine Doctor Who Adventures #15 *BBC Magazines* £1.99

ALSO THIS MONTH



Book Doctor Who: The Inside Story by Gary Russell *BBC Books* £tba

Graphic Novel Doctor Who: Oblivion by Scott Gray, Lee Sullivan, Martin Geraghty *et al* [Eighth Doctor and Izzy] *Panini Books* £15.99

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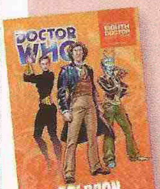
OBLIVION'S HERE!



THIS AUTUMN SEES THE release of Panini Books' latest *Doctor Who* graphic novel *Oblivion: The Complete Eighth Doctor Comic Strips Volume Three*. Collecting together the very first **DWM** colour strips, the 228-page paperback contains the stories *Ophidius, Beautiful Freak, The Way of All Flesh, Children of the Revolution, Me and My Shadow, Uroboros* and *Oblivion*. Extra features include a newly-extended conclusion to *Children of the Revolution*, a bonus strip, *Character Assassin*, featuring the Master, and a 22-page behind-the-scenes feature where writer Scott Gray reveals background information on the stories' origins, alongside never-before-seen sketches and character designs from artists Martin Geraghty, Lee Sullivan, John Ross, and Adrian Salmon. The book hits the shops in early October, priced £15.99.

We're back! The critically acclaimed Regenerations Doctor Who convention returns to Wales...

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Confirmed guests already include Sylvester McCoy, Sophie Aldred, Roger Lloyd-Pack, Mark Strickson, Katy Manning, Nicholas Courtney, Annette Badland, Anneke Wills and many more. With attendees describing Regenerations 2005 as "the best convention I've been to in years" you do not want to miss out on 2006!

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OTHER NEWS

CAST FOR I, DAVROS

I, Davros, Big Finish's new four-part audio mini-series about the origins of the evil genius who created the Daleks, will be released monthly from later in September. The younger Davros is portrayed by Rory Jennings, who was recently seen as Tommy in *The Idiot's Lantern*. Returning as Davros' evil henchman, Nyder, is Peter Miles, who first played the character way back in 1975 in the TV story *Genesis of the Daleks*.

At the centre of it all is, of course, the man who has returned over and over again to portray the evil genius, Terry Molloy, who tells **DWM** how he's keen to get to the root of Davros' evil nature. "He'd obviously come from somewhere but we'd never ever seen that on television. All we'd seen was the monster – but how did he get to that point? Within these four episodes we'll be seeing the full transition from young lad right up to the beginning of *Genesis of the Daleks*."

BATTLES IN TIME

Publisher GE Fabbri launches its *Doctor Who* partwork *Battles in Time* on 20 September, following a successful test launch earlier in the year. Each issue of the magazine, published fortnightly, comes with a free pack of nine trading cards, priced £2.50. There are over 275 different cards to collect in total; 231 of which are 'common' (eight per pack), 28 of which are 'rare' shiny cards (one per pack), 10 are super-rare (holographic, scratch 'n' sniff, bumpy of glow in the dark – one in every six packs), and 6 ultra-rare lenticular cards (one in every 24 packs). The cards are also available separately from newsagents and specialist stores priced £1.50 per pack.

Issue 1 of *Battles in Time* (at the discounted price of £1.50) also has free 'psychic paper' card, which reveals hidden scores on various bonus cards, and a free TARDIS wallchart. Issue 2 comes with a free TARDIS collectors' case for the cards, while Part 3 has a free TARDIS roof to complete the case. The magazine also includes hints and tips on playing the card game, 'Dalek wars' imagery, and comic strips.

More details can be found at *www.battlesintime.com*

ADVENTURES 12 & 13

Doctor Who Adventures issue 12 is on sale now, with a special welcome to Martha Jones, a look at *Love & Monsters*, a guide to *Who* gadgets, and the Daleks feature in the A-Z of Monsters. In Part 2 of the comic strip *Bat Attack*, the Doctor and Rose meet Oscar Wilde, and there's also a free gift of *Doctor Who* pencils and rubbers. Issue 13 comes in a new taller format, with a free Cassandra notebook and stickers. There's a big Cybermen quiz, a chance to win a life-size K9, and a look at why *Doctor Who* is the best thing on television ever! Each issue costs £1.99.

NEW EXHIBITION

A new *Doctor Who* 'Up Close' exhibition of props and costumes launches at Spaceport, Merseyside, at the end of September. All the latest exhibitions news from Experience Design is at *www.doctorwhoexhibition.co.uk*

Series Three of BBC Three's documentary series is Go!

CONFIDENTIAL CHAT

BBC THREE'S SUCCESSFUL DOCUMENTARY SERIES *Doctor Who Confidential* has been confirmed for a third series of 13 episodes, accomanying next year's series of *Doctor Who*. **DWM** spoke to *Confidential*'s producer Gillane Seaborne.

Series Two of Doctor Who Confidential got better ratings than ever this year – were you surprised?

GS Strangely no. For some reason when we started Series Two I was convinced we could raise the bar on the shows and increase our ratings. Looking back, I have no idea why I was so sure of either of those things, especially the ratings, as we were already the highest rated factual show on BBC Three. But we did get even higher ratings for Series Two, with over a million viewers for Episode 13!

Do you think the shows were better? Do you have a favourite episode?

I think they've evolved. The access we get from *Doctor Who* is incredible and that showed even more this year. I don't know about a favourite episode – I particularly like shows like Episode 4, *From Script to Screen*, or Episode 8, *You Got the Look*, when we focus on one aspect of that night's episode. But episodes like Episode 7 *The Writer's Tale*, and Episode 11 *The Fright Stuff*, when we look back at to the heritage of *Doctor Who* are great as well. I'm particularly pleased that we've started to play with the format, and I think we'll do that even more with Series Three...

Are you worried that you may run out of stories for Series Three?

Well, I had a bit of wobble as Series Two came to an end and I was deciding if I'd stay for Series Three. But because the Christmas Special started shooting before the final episode of Series Two was signed off, I found myself on location for the early *Runaway Bride* scenes before I'd decided to stay, and it was so nice to see everyone again. When I started looking at the story outlines and talking to the writers and script editors, there was so much great stuff coming up in Series Three that I immediately started thinking of things we could film that would be fresh and different. So no, I'm not worried about running out of material! But we'll have to work very hard to raise the game, as there's no point in just doing more of the same.

As well as working on Doctor Who Confidential, you were also overseeing the new kids' magazine show Totally Doctor Who. Last issue Russell T Davies said that although he had some "severe notes" at the beginning, by the end he thought "it was lovely." How do you think the series progressed?

Yeah, well Russell's right. *Totally Doctor Who* was a CBBC commission that came in quite late in the day (Series Two of *Doctor Who* had nearly finished shooting) and we did have trouble crewing it up and turning it round. Russell and Julie were brilliantly helpful and supportive and we were lucky to get the fantastic producer Ros Attille on board by Episode 5 and thereafter. Ros and I first worked together ten years ago when we were part of the founder team of *Teletubbies*, and then we worked together as producers of the US children's show *Nini's Treehouse*.

On top of all this, you produced the 'podcasts' which were produced for every episode for download at the BBC website. How did this come about?

The podcasts were a really exciting project dreamt up by James Goss who runs the *Doctor Who* website. They're essentially commentaries which go live on the website immediately after each episode, and then we cut a picture version to go out on Sunday's BBC Three repeat of *Doctor Who*. We think it's the first time a British drama has done that. They were a lot of fun to do, but I have to be honest and say they were HELL ON EARTH to produce! And I damned my naivety every week while we were transmitting, I really should have foreseen what a nightmare they would be in the busiest time in our schedule! Bearing in mind that you can't record a commentary until the *Doctor Who* episode is ready (and that can be mere *days* before transmission) and then you have to get a relevant group of (ideally three) incredibly busy cast and crew into the same room in London or Cardiff for an hour – hopefully on their best behaviour! Actually I had to give up on that bit in the end...

Every week while the series was on-air, we had to deliver a half-hour *Doctor Who Confidential*, a 10-minute *Doctor Who Confidential Cutdown*, a half-hour episode of *Totally Doctor Who* and then I went and added a bleedin' commentary to the mix – so I wasn't very popular with the long-suffering *Confidential* team! But hey, once you finally get everyone into that room, they are really fun to do...

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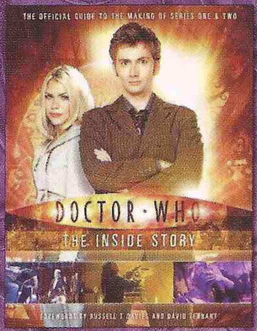

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BY AUTHOR GARY RUSSELL

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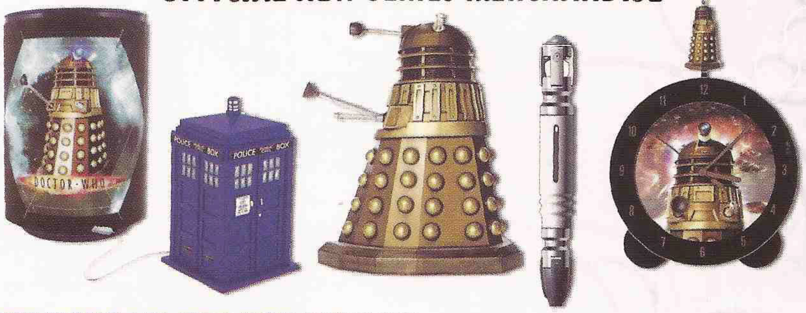

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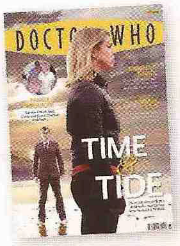

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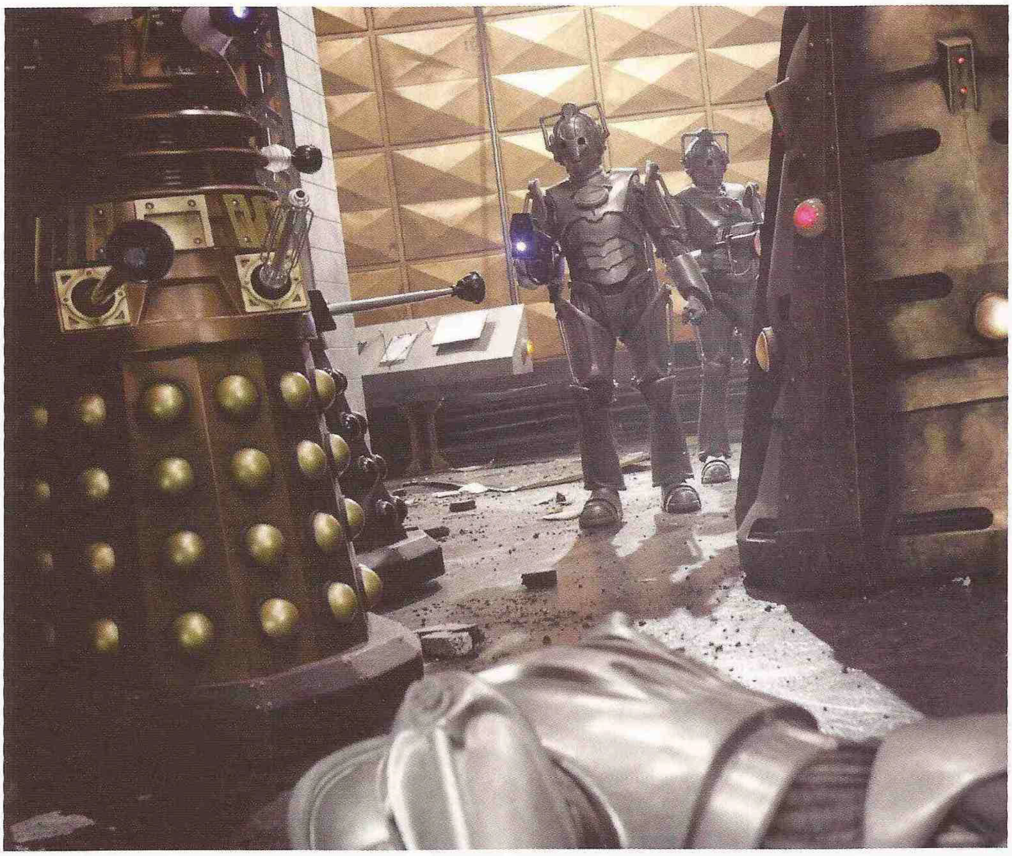


Doomsday is still at the forefront of our correspondents' minds this month...

DOOMSDAY DELIGHT

Just wanted to write my first ever letter to your good selves: what has made me do this? The fantastic *Doomsday*. Wonderful acting, wonderful writing. The first *Doctor Who* story that has made me sob my heart out. Oh, so sad. Thank you, RTD, thank you, David Tennant and Billie Piper, and thank you, Murray Gold for a great score.

DAWN HARVEY WATFORD

Being on holiday the two weeks *Army of Ghosts* and *Doomsday* were on, I persisted on hassling my sister through text messaging, saying 'Remember to tape it!' and 'Do you know how to?' As soon as I got back from holiday I quickly unpacked and sat down to watch both episodes back-to-back (completely oblivious to the chaos around me of people still unpacking!). After watching them I was speechless... I didn't know what to say! I was crying and tears dripped onto my clothes! Thank you for a great series and an equally great, if not better, finalé!

ANNIE HEDGER (13) EMAIL

> "Are we to believe that an army of classic monsters can't do what a dumb Anne Robinson robot could?"

Saturday, 1 July 2006. I cheered as loud as I could with my friends hoping for a victorious win for England. I sat with baited breath as Ronaldo took his penalty, glancing at my watch every now and again. I wasn't waiting for the outcome of the goal but for seven o'clock. The goal was scored and my mates were silently devastated. I shook my head and slapped my mate Edd on the arm. We ran to the car and sped back to my house, just in time for the beginning of *Army of Ghosts*. My mate sat down silently, knowing he couldn't talk for the duration of any *Doctor Who* episode.

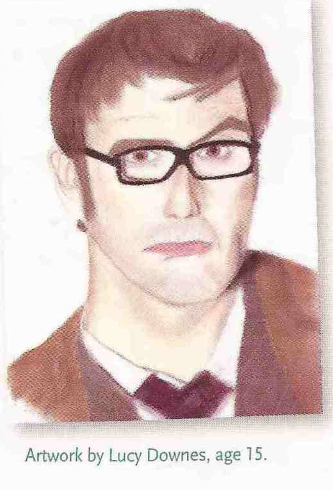
I stared at the screen, Edd, answering my mobile if it rang (which it did, three times! Do my friends not know me at all?!). The response was always, "*Doctor Who's* on, there's no way he's gonna talk to you now," in a slightly apologetic tone. To be fair I was quite composed for the duration, just the occasional mumble to myself as I saw the sarcophagus from *Pyramids of Mars* in Torchwood.

I was so well behaved until the sphere opened. "It's not, can't be," I mumbled. The silhouettes emerged and that's when I lost it. I screamed. Taken by surprise Edd looked at me. "Dude, calm down, you've just got scary." I wasn't listening as the Black Dalek came towards me. The theme started and the credits rolled as I jumped up from my seat, punched the sky and shouted "Yes!!" with a few additional expletives.

That's the day I finally realised how passionate people can be about football and that *Doctor Who* has always been my World Cup.

Thanks to Russell, Julie, Phil and the entire "footy" team for bringing my passion back. It's been in storage for far too long.

DAN HULME EMAIL



Artwork by Lucy Downes, age 15.

On Saturday I watched the exciting finalé of David Tennant's first series. *Doomsday* blew me away. It greatly exceeded my expectations. I thought the way Rose was written out of the show was brilliant. Well done, Mr Davies! I don't think I've ever cried so much over a companion's departure. Rose's last scenes with the Doctor were so emotional. It broke my heart to see her being separated from the man she loved more than anyone else and the beautiful and sad music from Murray Gold reinforced my feelings. Billie Piper has created a well-rounded, very likeable and believable character and Rose will be terribly missed, like a very close friend. The ending became even better for me when it turned out they were in my beloved Norway. Thank you, Miss Piper, for providing me with so much enjoyment and good luck with all your future projects.

JURGEN EMAIL

Goodbye bouquets, hello brickbats...

DOOMSDAY DISASTER

Doomsday – Brilliant, absolutely brilliant! But, why-oh-why spoil it at the end with "that shouty woman"? Not so much a cliffhanger as a grating sledgehammer! You would have thought Russell of all people would have known better after the incredibly moving finish to his *Casanova* was stamped all over by Phil Mitchell in an *EastEnders* trailer. Please can we campaign for the DVD to put it right and just have the Doctor driving off into the sunset with a tear in his eye?

MARK BROWN CHELMSFORD

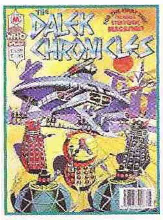
Farewell, Rose. What can I say apart from that I'm devastated? And a little bit let-down too, another cop-out of an ending after two cracking episodes as well. Shame. In my humble little opinion, they should have actually killed Rose off properly, not played it safe the way they did. I ended up with *déja vu*, as it seemed quite similar to the cop-out of Peri's non-death during *The Trial of a Time Lord*.

Whatever happened to shows taking risks with stories and characters? Everyone just seems to want to play it safe. Anyway, I've had my little rant, on the whole Series Two was consistently good with David Tennant settling into the role well. And the magazine? Great as always!

RICHARD MORAN EMAIL

I felt that *Doomsday* was an absolute outrage. This year all the hype was on the Cybermen. We finally get to 'their' season finalé, yet as soon as the Daleks turn up the Cybermen are sidelined. Suddenly the Daleks became the chief villains, not the Cybermen. We

We also heard from... **JAMIE McLOUGHLIN:** "Martha Jones? I forsee a mix of Chastity Blaise, Purdey and Lady Penelope. Frankly, I'm all for it!" **FRANK VINCENT:** "Just wanted to thank you for the Russell Brand-esque ranting in the small print on page 3 of **DWM** 373. It was simply marvellous, bringing tears to my eye. You *swines!*" **JASON SIMMONS:** "Is there any chance you could consider reprinting the 1960s *Dalek Chronicles* strips from *TV21* comic? The strips were last printed in 1994 in one volume and it's scarce these days. I'm sure a new generation would lap these up and I would certainly like the chance to buy them." Sorry Jason, much as we love 'em those are the only *Doctor Who*-related strips **DWM** doesn't have the rights to, so it's not likely. **CLIFF BRADFORD:** "Stop all the Third Doctor denigration!" Okay then!



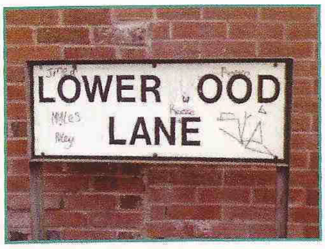
have already had a Dalek finalé, this should have been for the Cybermen.

And then they fight! Four Daleks take on an entire Cyberman army. The most the Cybermen can do is make a Dalek worry about its casing, using a gun that isn't even theirs. There is not a single Dalek casualty, yet last series the Anne-Droid killed three Daleks. Are we to expect an army of classic *Doctor Who* monsters cannot even do what a stupid Anne Robinson robot can? Then at the end, we see the Cybermen lifted off the pavement yet we only see Daleks being pulled into the void. Are the Cybermen that unimportant to their season finalé? I feel that Russell T Davies has ruined the integrity of the Cybermen and spoiled it for fans like me who love them. I feel very upset, angry and disappointed.

RICHARD MASSIE (19) EMAIL

Yeah, well, the Daleks are better than the Cybermen. At least according to the straw poll we just conducted at Panini Towers. Proof if proof be need be...

THE IMPOSSIBLE LANE



Thought you might be interested to know that other Boltonians, as well as Peter Kay, have been affected by the revived *Doctor Who*. When I was out for a walk I saw this graffitied street sign a week after *The Impossible Planet* was broadcast...

JOHN ISLES BOLTON

GOODBYE GARY

I'm sure I am not alone in being sad to hear that, after all these years, Gary Russell is leaving Big Finish. Big Finish really has been one of the greatest things to ever come out of *Doctor Who*, keeping the show's flame alight with superb acting and incredible scripts, which very often put their television counterparts to shame. And there, so often in the director's seat, has been Gary Russell: *Storm Warning, Spare Parts, The One Doctor, Neverland, LIVE 34*... the list goes on.

For one man to have directed so many classics almost defies belief, and yet it has happened. Long may Big Finish continue, because the world of *Doctor Who* would be a sad place without them. Thanks for everything, Gary: fandom most definitely owes you a collective pint or two!

NICK MELLISH EMAIL

Another, sadder departure has touched many of you this month...

DAVID MALONEY

How awful it was to hear of the death of David Maloney. He was a great director whose flair and visual imagination instantly distinguished his stories from those of other directors. Thank you, David, for all the wonderful memories you've given me.

GAVIN MACLEAN NORWICH

I was saddened to hear about the death of David Maloney, somebody whose work on *Doctor Who* and numerous other series I always admired and whom I have particularly vivid memories of.

I first corresponded with David when he was the producer of *Blake's 7* and he kindly answered my numerous queries on his long association with *Doctor Who*. Then in 1991 I was asked by Virgin Books to compile a tome about *Blake's 7*. When I attempted to contact David this time, there was no response. Various people told me that he'd moved on, and simply didn't talk about That Sort Of Thing anymore...

In June 1993, I arrived at a cramped Soho studio to work as consultant on BBC Video's *The Making of Blake's 7*. Already waiting in reception was David, flicking through some trade magazines. I settled myself down, suspecting that David would simply want to turn up, say his piece, and then depart. However, he came straight over to me with a friendly "Hello, I'm David Maloney. Would you like to see what I have in my briefcase?" I hesitated. Numerous public information films from my childhood had warned me there might be men like this. Unfastening the catches, he revealed a familiar circlet of plastic. "It's a teleport bracelet," said David, his eyes gleaming. This was clearly not a man who simply didn't talk about That Sort Of Thing any more. By the time David departed, he had explained to me that he'd kept an awful lot of his *Blake's 7* production notes, and invited me round to see him at a later date.

Some months later I arrived at David's flat where I was warmly greeted by the man himself. As I settled down with his log books, David lit his pipe and said "I don't really understand this fan business, you know." I asked him what he meant, commenting that his paperwork would fuel some interesting articles. "Oh, I don't mean this," he said, "I can understand you wanting to see how we made it all. But you know that they have these conventions, don't you? People dress up as the characters and write all these long stories about them! I mean, these were just characters that we had to use to make a television show." It was clear that David's love of the shows came from the technical challenges he faced and the friends he had worked with, and it amazed him that he and his teams had done such a wonderful job on *Doctor Who* and *Blake's 7* that people were inspired to study and write about the concepts and characters decades later. It was typical of his kind, affable character.

A talented fellow who crafted so many key visual moments of my early viewing, he will be sorely missed.

ANDREW PIXLEY NOTTINGHAM

FUTURISMO!

Yay for *The Futurists*! I wasn't overly impressed with the last few Tenth Doctor strips in **DWM** but this is a huge return to classic form with artwork that's finally captured David Tennant well. Pity it's ending next issue, though. Still, I'm sure the improved form will continue...

JAMES HADWEN EMAIL

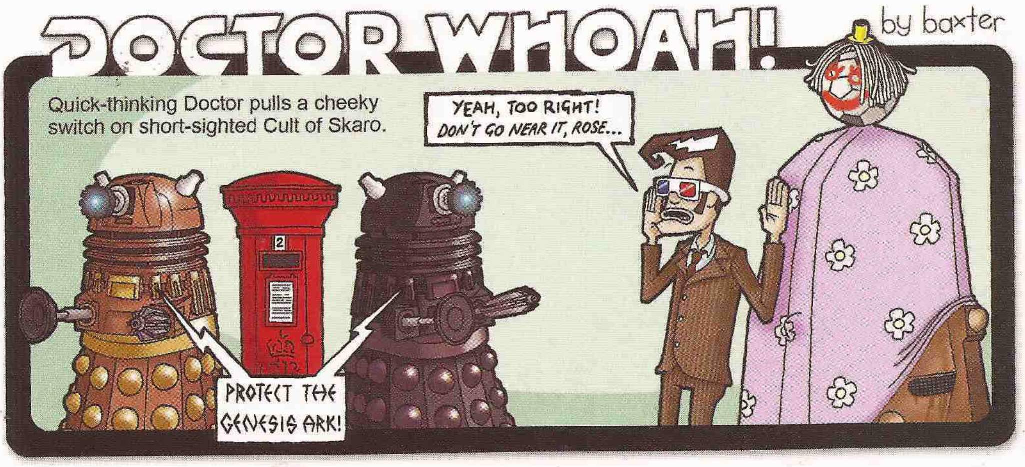
It might, if you're good...

TITLE TATTLE

Regarding your request for suggestions for a new name for the letters page, and having dismissed 'The Mailboxx of Balhoon, "The Postmark of the Rani', 'Flavia of the Month', 'The Melanie Bush Telegraph', and 'Ood 'Ave Thought It?', might I respectfully suggest the following: 'Points of Who', 'Knock, Knock...' and, best of all, 'Telos About It!'.

MALCOLM STEWART EMAIL

No, Malcolm, you may not. Although we quite liked The Mailboxx of Balhoon... DWM


DOCTOR WHOAH! by baxter
Quick-thinking Doctor pulls a cheeky switch on short-sighted Cult of Skaro.
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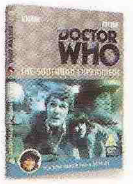

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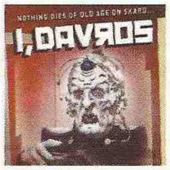

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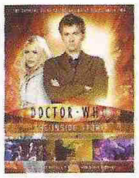

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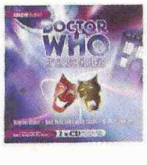

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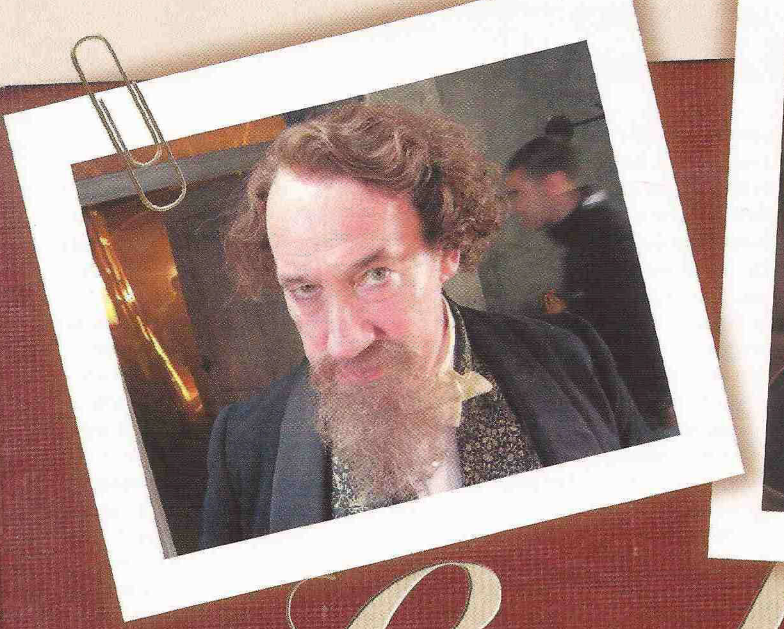
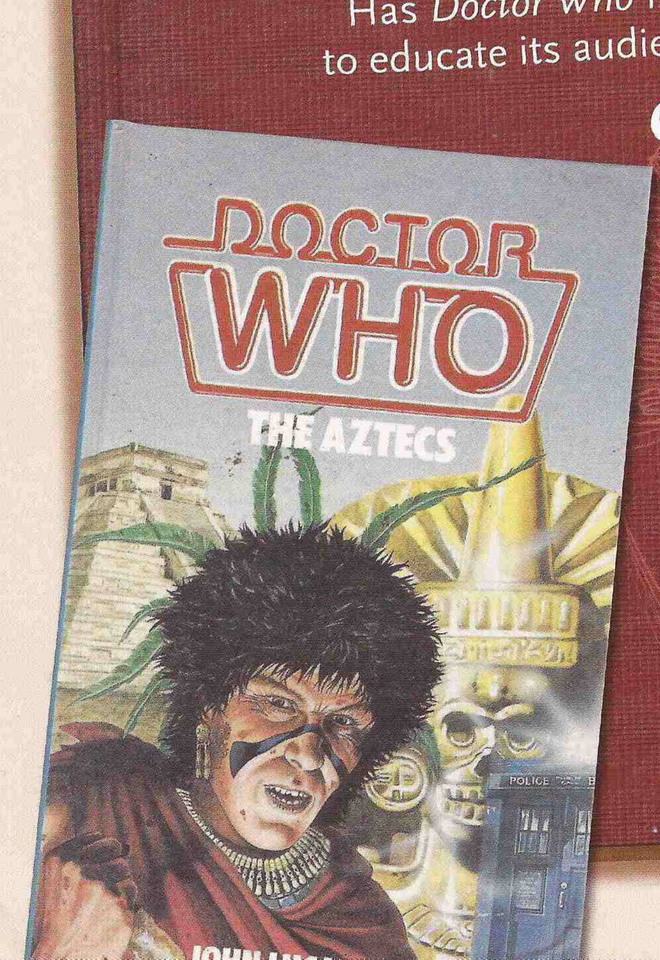


Look & Learn

WITH

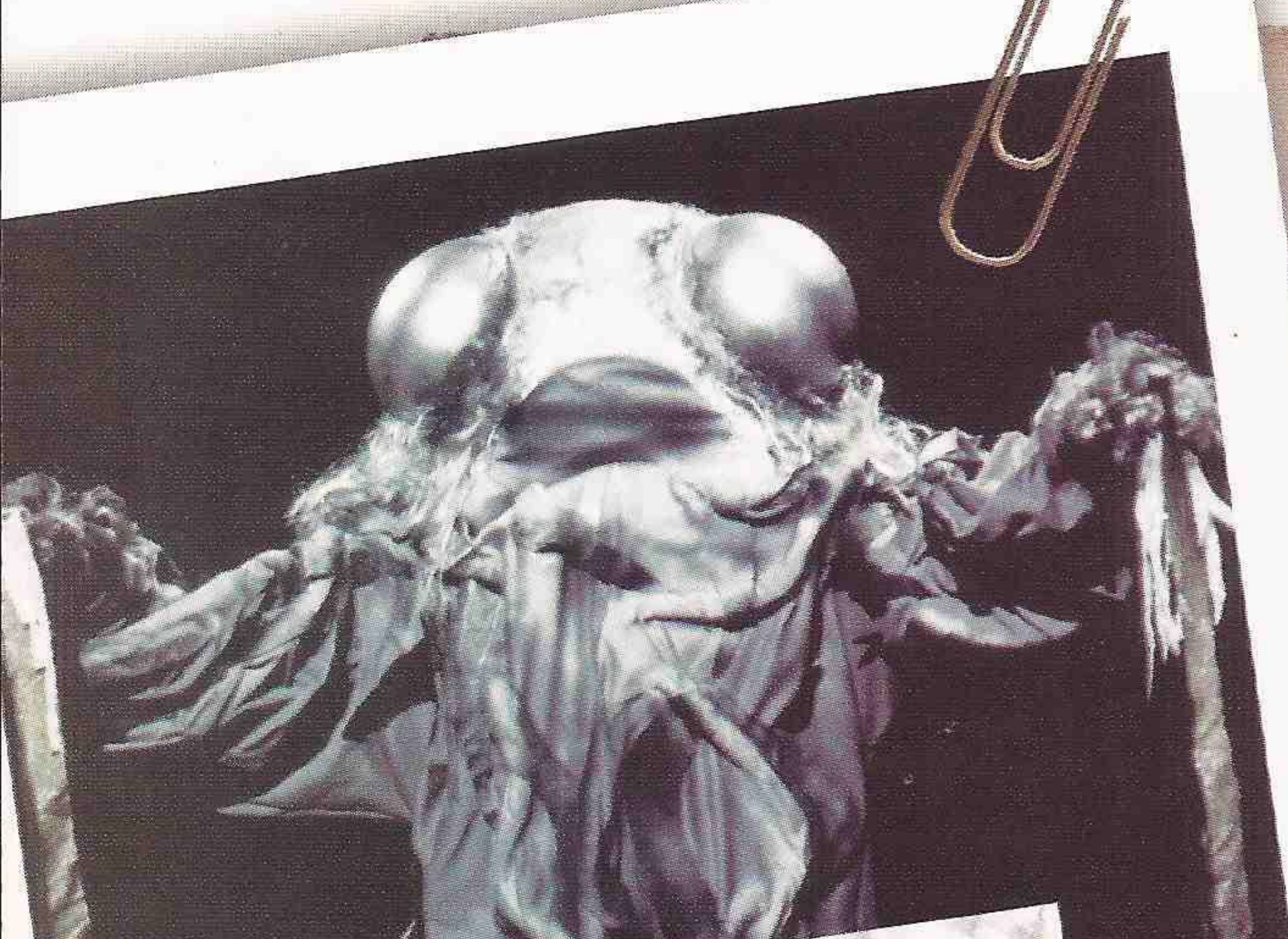
Dr. Who

Has *Doctor Who* fulfilled one of its original aims – to educate its audience? **Simon Marsh** investigates…



"Did you know that the Aztecs didn't have the wheel?" That's one of my dinner party pieces (I'm not invited to very many dinner parties any more), but very few people do know that historic gem; and do you know how I learnt it? From *Doctor Who*.

In the old days, when access to *Doctor Who* came mainly through reading novelisations of stories that were transmitted years ago, I'd bought a copy of *The Aztecs* and read it one weekend. I was probably 14 and, unsurprsingly, I didn't know that much about the ancient civilisations of Mexico, so for a while *The Aztecs* was as far as my education went. It's where I got my fact from… *Doctor Who* taught me something!



What do kids know about 'anti-matter'? Well, monsters are made out of it, for a start...

Now that might sound like an odd thing to say, but it fits in exactly with what *Doctor Who* was supposed to be doing at its birth. *The Aztecs,* as a TV story, was transmitted in 1964. It was only the sixth *Doctor Who* story to have been screened, and as such it had been planned and written according to the original guidelines set out at the series' creation in 1963.

The Doctor and history teacher Barbara Wright discover first-hand what the Aztecs were really like...

Part of the original brief of *Doctor Who* was that it should be educational. The idea that the TARDIS could go back in time was a device which would be able to teach an audience of children about history – albeit through the palatable form of adventure stories. These stories varied from well-known history (*The Romans, The Reign of Terror*) to less obvious settings (*The Massacre, The Highlanders*), but all the stories set in Earth's past shared one common theme – there were no science-fiction elements to them at all, other than the TARDIS and its crew. In fact, out of the eight stories broadcast in *Doctor Who*'s first series, there were four such excursions into Earth's history; others would follow over the coming years. In contrast there were also space adventures, journeys into the future and battles with monsters on alien planets, all of which were designed to grab the imaginations of the watching children; but even these more fantastical settings gave *Doctor Who*'s writers the chance to teach the viewers a lesson or two...

The very first TARDIS crew was carefully created to reflect the original brief of the series. There was a history teacher (Barbara), a science teacher (Ian), a character to cause complications and get the teachers to their destinations (the Doctor), and someone with whom the young audience would be able to identify (his granddaughter Susan). With the first season devided equally between 'historical' and 'sci-fi' adventures, the careful planning of the production office is very evident.

> "The idea that the Tardis could go back in time was a device which would be able to teach an audience of young children about history."

However, things change. Over the following four years the purely historical stories became less and less frequent. In the second series they only really counted for two out of the nine stories transmitted. There was also one other involving a historical setting, but with the addition of a twist in the form of another time traveller meddling with the Norman invasion of 1066. Out of the ten adventures of the third series only three were historical. The fourth series had only two – and this would be the last until a small attempt in the 1980s. Something had happened that caused the programme's original remit to change – the Daleks!

The overwhelming popularity of these monsters (in only the second story of the series) meant that *Doctor Who* became famous for something other than teaching, and was now seen as non-stop exterminating outer-space action for the whole family – not least by the BBC itself who knew which side its ratings bread was buttered. So were all intentions of educating completely dropped?

Straight away the obvious answer is no. Just take a look at the two recent series: I never knew that Charles Dickens died in 1870. I never knew *anything* about the life of Madame de Pompadour, but I do now. *World War Three* even helped me answer a question on *Who Wants to be a Millionaire* (shouting at the TV, sadly, not from the hotseat). There were also many of the Doctor's speeches that were loaded with facts, figures and other such wonderful things.

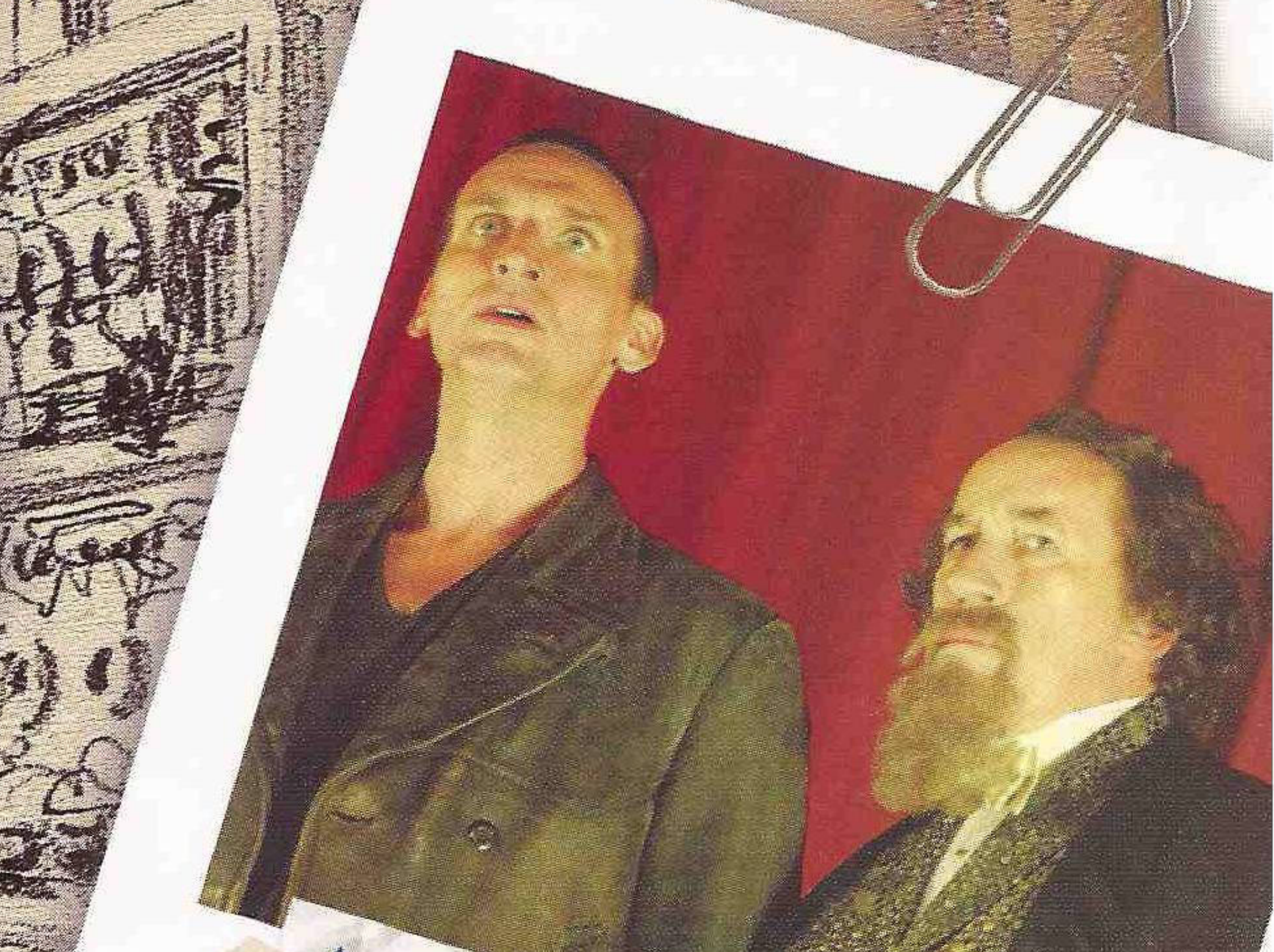
So throughout the original series and into its new run, there were still things that could be learnt from *Doctor Who*, it's just that its priorities had changed since 1963; it was now Education By Monsters.

Scientific concepts such as anti-matter were brought up in stories like *The Three Doctors* (1972) and *Planet of Evil* (1975); even if the only thing we really learnt about it was that some aliens were made out of the stuff. Fancy something more classical? Well, the viewers of 1976 could discover the dawn of the Renaissance in fifteenth-century Italy in *The Masque of Mandragora* – alongside a fizzing, deadly energy creature, naturally. And whilst *Tooth and Claw* was packed with facts about Queen Victoria, we also got to see her being chased by a werewolf. The same thing happens with Charles Dickens popping up in *The Unquiet Dead*, where a history lesson on the 1860s was sweetened by zombies, ghosts and a big explosion.

The Doctor visits Renaissance Italy in 1976's The Masque of Mandragora.

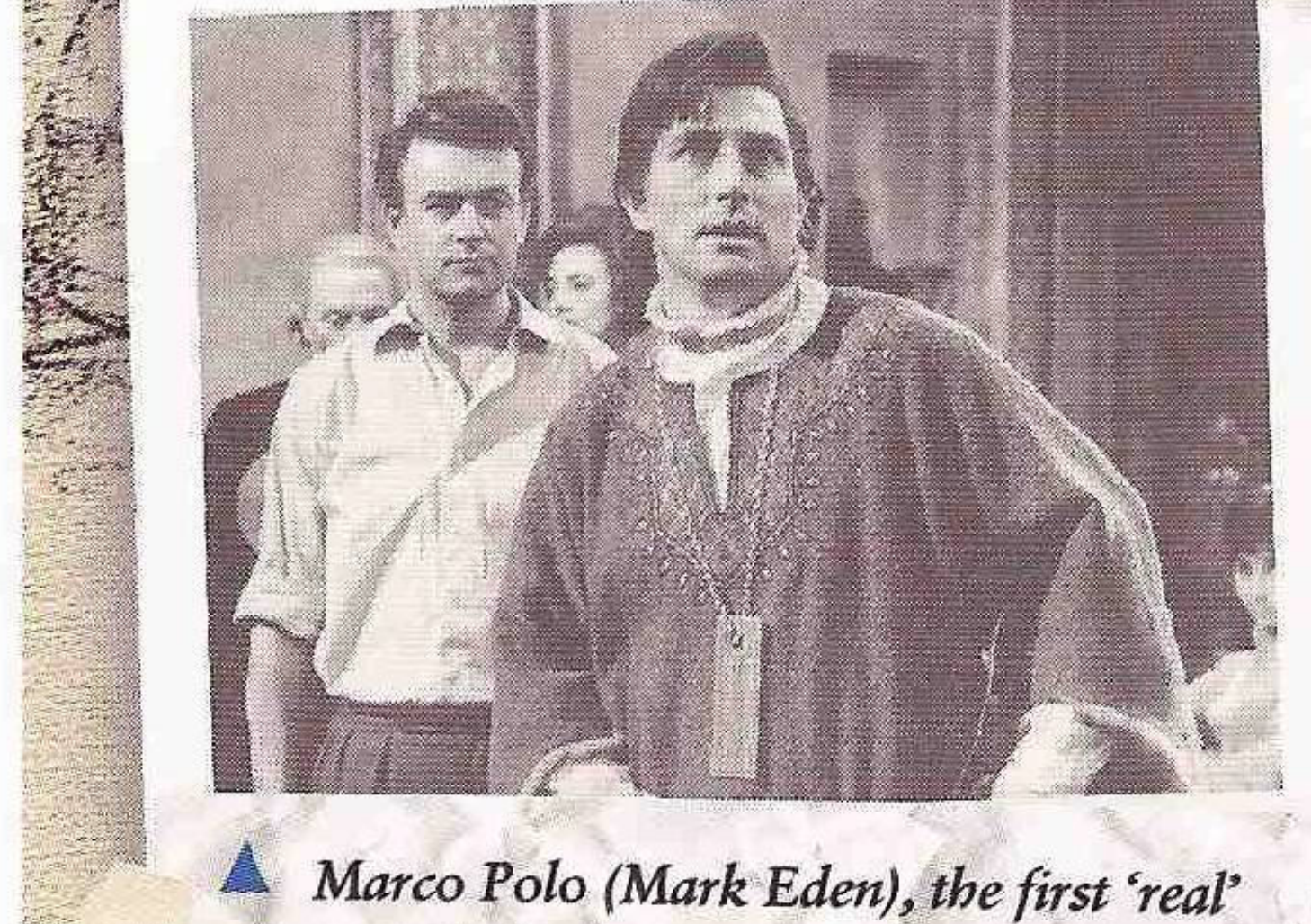
But there's a snag. Well, three or four snags really; problems that *Doctor Who* has always come up against when it comes to teaching things. Firstly there are a great many instances in the programme's history where, to be frank, it got it completely wrong! From small errors (bad advice on what to do to relieve a fever in 1966's *The Ark*) to bigger mistakes – like the history presented in *The King's Demons* (1983) and, er, a few of the Doctor's facts in *Rose*...

It's one of the great scenes in the 2005 series – the Doctor tells Rose who he is, what he can feel, and completely captures her imagination. It's also a scene that shows *Doctor Who* can still be educational and present great drama at the same time. Oh yes, it's a brilliant scene, praised by many, previewed to death on every TV show going, except... the Doctor gets his facts wrong, and shortly after transmission *The Guardian* newspaper leapt on this elementary mistake. The Doctor says that we're spinning at a thousand miles an hour and he can feel it. Well it's true the Earth spins at 1,041 miles an hour at the equator, but the closer to the poles that you get, the slower the speed. Being in London, he and Rose would have been spinning at a mere 650 miles an hour – a significant difference. Of course, we could suppose that the Doctor is exaggerating as he gets carried away with the thrill of it all – but as it does seem to be a deliberate attempt to educate viewers, it's a shame the facts are slightly wonky.

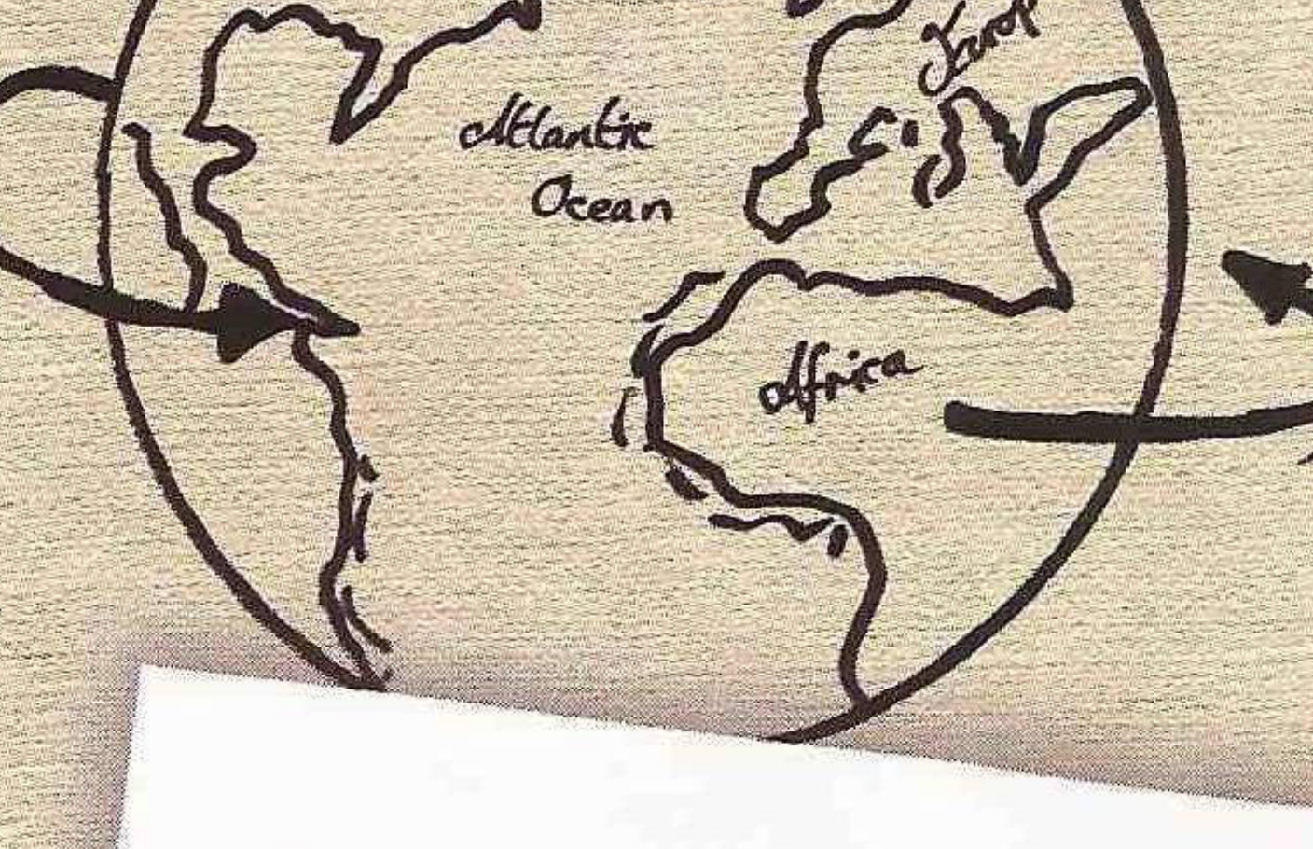


Another famous name from history: Charles Dickens (Simon Callow) meets his biggest fan.

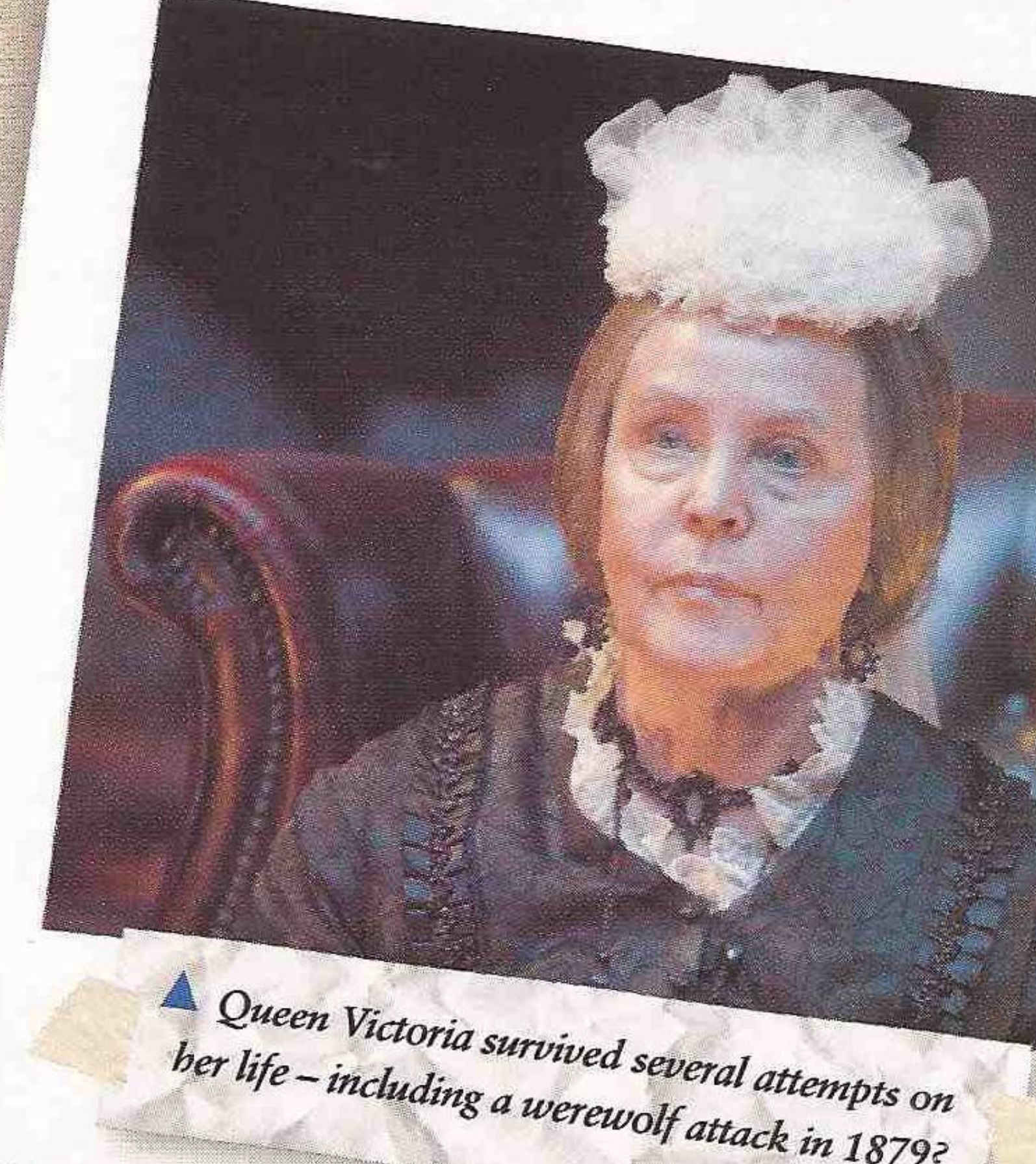
Now you could argue that most 'factual' errors in *Doctor Who* are miniscule points. That they don't matter, that nobody would be able to tell unless it was brought to their attention. You could argue that even a programme or book specifically *designed* to teach will get a few points wrong, as nothing is truly perfect. Surely this is nitpicking? And you know what? I'd agree with you, it doesn't spoil our enjoyment at all. But it doesn't stop me from wondering how well *Doctor Who* really works as an educator – if my Aztec anecdote has stayed with me for so long, many others must have similar facts tucked away. But what if some poor soul's been misquoting the speed of the Earth's turn at dinner parties? What if he's been sniggered at behind the After Eight mints by *Guardian* readers? What if we've all been led up the garden path by our favourite series? It's worth a bit of investigation surely...



Marco Polo (Mark Eden), the first 'real' historical character we met in the series.



Some of the best *Doctor Who* ideas have attempted to tie in with real scientific theories, but suffer by botching things along the way. In 1970, the story *Doctor Who and the Silurians* involved the premise that during Earth's prehuman history humanoid reptiles had ruled the planet and then gone into suspended animation. When they awoke in the twentieth century and found the planet overrun with us hairy apes, they decided to reclaim it. While the actual creatures never referred to themselves as 'Silurians', plenty of the other characters did, including the Doctor himself – a man who claims to have superior knowledge. The problem is that it doesn't concur ▶



Queen Victoria survived several attempts on her life – including a werewolf attack in 1879?

FANTASTIC FACTS!

REAL THINGS YOU CAN LEARN FROM **DOCTOR WHO**...

1 Offering a cup of cocoa to a man was an acceptable way for an Aztec woman to propose marriage (*The Aztecs*).

2 Tachyons are theoretical particles that can arrive at their destination before leaving their point of origin (*The Leisure Hive*).

3 As the Doctor says in *The Stones of Blood*, there is very, very little evidence for the existence and sacrificial practices of Druids apart from the military memoirs of Julius Caesar (which he may well have exaggerated to excuse the failure of his expedition to Britain) and a few lines in the annals of the notoriously unreliable Roman historian Tacitus.

4 The Trojan War was – probably – an attempt by the nascent Greek city-states to wrest control of lucrative trade routes and strategic points around the straits of Bosphorus from Troy, as Menelaus taunts Agamemnon in *The Myth Makers*. (If it ever happened and if Troy ever existed – despite what the Doctor says in *Pyramids of Mars*, the identification of the remains discovered at Hissarlik in Turkey by Heinrich Schliemann in the 1870s with Troy remains hotly disputed.)

5 "Fold back the omega configuration" the Doctor tells Adric in *Logopolis*. He's probably referring to the omega configuration, a program found deep in computer systems. And probably not referring to The Omega Configuration, a complex meteorological network established by the US Navy for navigation, now abandoned.

6 The last private resident in Downing Street was Mr Chicken. And he moved out in 1731. The street was purchased by the crown and Number 10 was presented by King George II to First Lord of the Treasury Robert Walpole in 1735. Walpole knocked two houses together to make Number 10 big enough for his job (*World War Three*).

7 Something pretty big probably did crash into Earth around 65 million BC, causing an environmental disaster that, over many generations, wiped out large reptile species. There is still no scientific consensus on the issue, however, although Cybermen, anti-matter, Beryl Reid and Adric are not generally accepted to have been involved in any way (*Earthshock*).

8 The blinded Sarah jokingly quotes from the regular introduction of radio series *In Town Tonight* in Part Two of *The Brain of Morbius*. "Luvverly violets..." was the cry of a blind flower-seller in Piccadilly Circus heard at the very beginning of this chat show that ran from 1933 to 1960. I bet you never knew that!

▲ A 'Sea Devil' from Earth's Silurian era. Or is that the Eocene era...? Ooh, look, a Myrka!

▲ A 'Silurian' from 1970's Doctor Who and the Silurians. Did anyone notice the deliberate mistake there?

with the scientific theories of the Silurian Era; it's far too early to have reptiles building giant underground shelters. The production team might *just* about have gotten away with it (given that it's very hard to correct an error when you've called the story the wrong thing and had it appear on screen every week for two months!) as there's a scientist in the story who gives them that name. The mistake could be excused by claiming that Doctor Quinn was just a very bad palaeontologist, but once he'd given the creatures the name it had stuck. Unfortunately, two years later in the sequel story *The Sea Devils*, the production team tried to correct its mistake. Ouch. Bad move. This was done by having the Doctor say that calling the creatures Silurians was incorrect and that they probably came from the Eocene era. Not only did this draw attention to the original error when it could have been conveniently forgotten, but what's more it now put the dinosaurs, who accompanied our reptilian friends, in the wrong era too! So much for current theories of palaeontology. We could, I suppose be chartitable about the dinosaur seen in *The Silurians* – it's got the wrong number of claws to be a T-Rex, so maybe it was genetically engineered by its masters, like the Myrka seen later in *Warriors of the Deep* (1984). Sadly, no Myrka has yet been dug up in the real world. If it ever happens, I wanna be there...

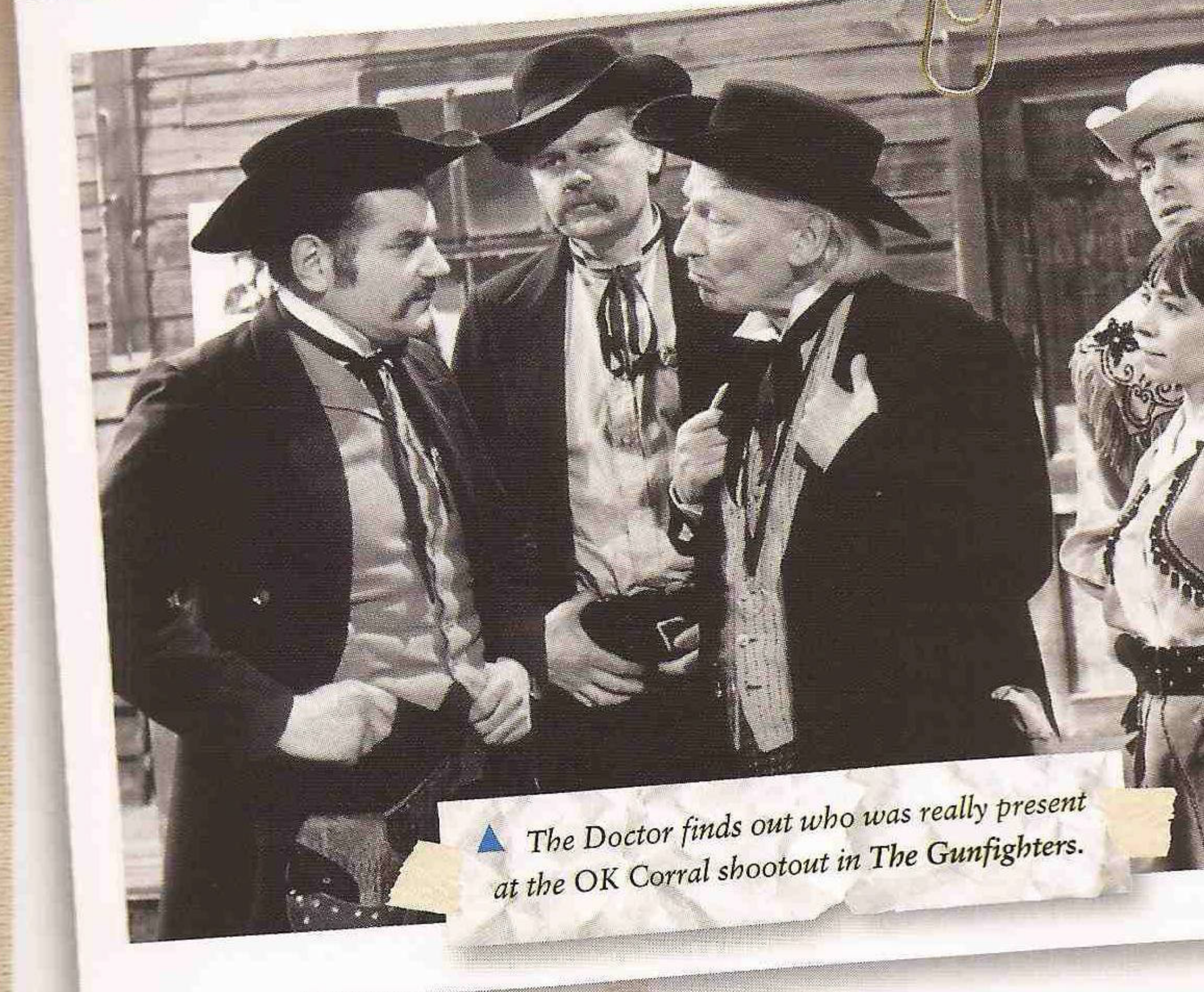
> “While the actual creatures never refer to themselves as 'Silurians', plenty of the other characters did – including the Doctor himself!”

Of course that's not to say that it's always the fault of the writers, or the production team not doing its research – despite the greatest efforts, errors can sometimes slip through, especially when there's a lot of programme-making to get done in a short space of time. Have a listen to the commentary for *Tooth and Claw* on the *Doctor Who* website (*www.bbc.co.uk/doctorwho*) where Simon Winstone, one of the script editors for the 2006 series, explains how much research he did in trying to make sure that the episode was not only historically correct but also contained a wealth of other accurate references that viewers may have assumed were just made-up 'colour'. For example, just as stated in the adventure, mistletoe really *is* considered to be a protection against werewolves – in old legends anyway. It also has properties to help with epilepsy, which Winstone says ties in with what the Host goes through during his transformation. At the other end of the scale he comments that there really was a Top Rank club in Sheffield. All this attention to detail might not be vital to the plot but it enriches our pleasure and we'd certainly miss it if it wasn't there.

Then there are the times where history has been deliberately changed for the sake of the story. In 1966, as part of *Doctor Who*'s third series, Donald Cotton wrote a story set in 1881 and centred it on the Gunfight at the OK Corral – a real event in the history of Tombstone, Arizona. The story was called *The Gunfighters* and it included the real historical people that were involved in this famous incident. However the story as depicted on screen differs dramatically from real history.

Simply put, according to what is known, the gunfight took place on 26 October 1881 and was the result of a build-up of animosity between the Clanton family and Wyatt Earp. In the *Doctor Who* version there were four Clantons that were involved in the fight. They were Billy and his two brothers Phin and Ike, as well as their father, Pa. At the end of the fight all four had been killed. In true history Phin was not present at all, and Old Man Clanton, the father, had already been killed in the August of that year. It was also only Billy that died in the October shootout; Ike would survive. So – was Cotton's intention to educate viewers about the event in history, or simply to entertain in the vein of the Westerns that were then in vogue? Well, it's the latter, obviously. Certainly when Cotton sat down to write the adventure he would have researched the facts, so he must have *deliberately* changed them in order to tell a better tale. And since you could argue that, according to those same facts, there was no time machine in the shape of a police box in Tombstone that day either, he was well within his rights to do so.

What about today? How much do the current creators of *Doctor Who* tamper with the facts for the sake of story telling? In a recent episode of *Doctor Who Confidential*, regarding the costumes for *The Girl in the Fireplace*, Russell T Davies talks about this very subject. He said it "was much more interesting to get the feel of an age and the feel of what your story is showing in that age, as long as... it roughly looks right." At the tone meeting he said that the problem with having absolute historical accuracy is that you could be setting it in the "one year that everything looked dreadful," adding that he didn't care about being precise but wanted it to look like it was from "round about that period." This stance is also taken by the story's writer, Steven Moffat, in his commentary. In a similar vein, Simon Winstone admitted that the knighting ceremony at the end of *Tooth and Claw* wasn't quite accurate because he discovered, when doing the research, that it was "remarkably undramatic", so instead they went "with something that people would expect."



▲ The Doctor finds out who was really present at the OK Corral shootout in The Gunfighters.

▲ Catherine de Medici made her Doctor Who appearance in 1966's The Massacre.

So does this liberal use of 'artistic license' stop *Doctor Who* being educational? Well, not really, it still makes the viewers aware of times and places – or even uses for mistletoe! – that they may not have previously known about. The fiction is usually easy to separate from the facts.

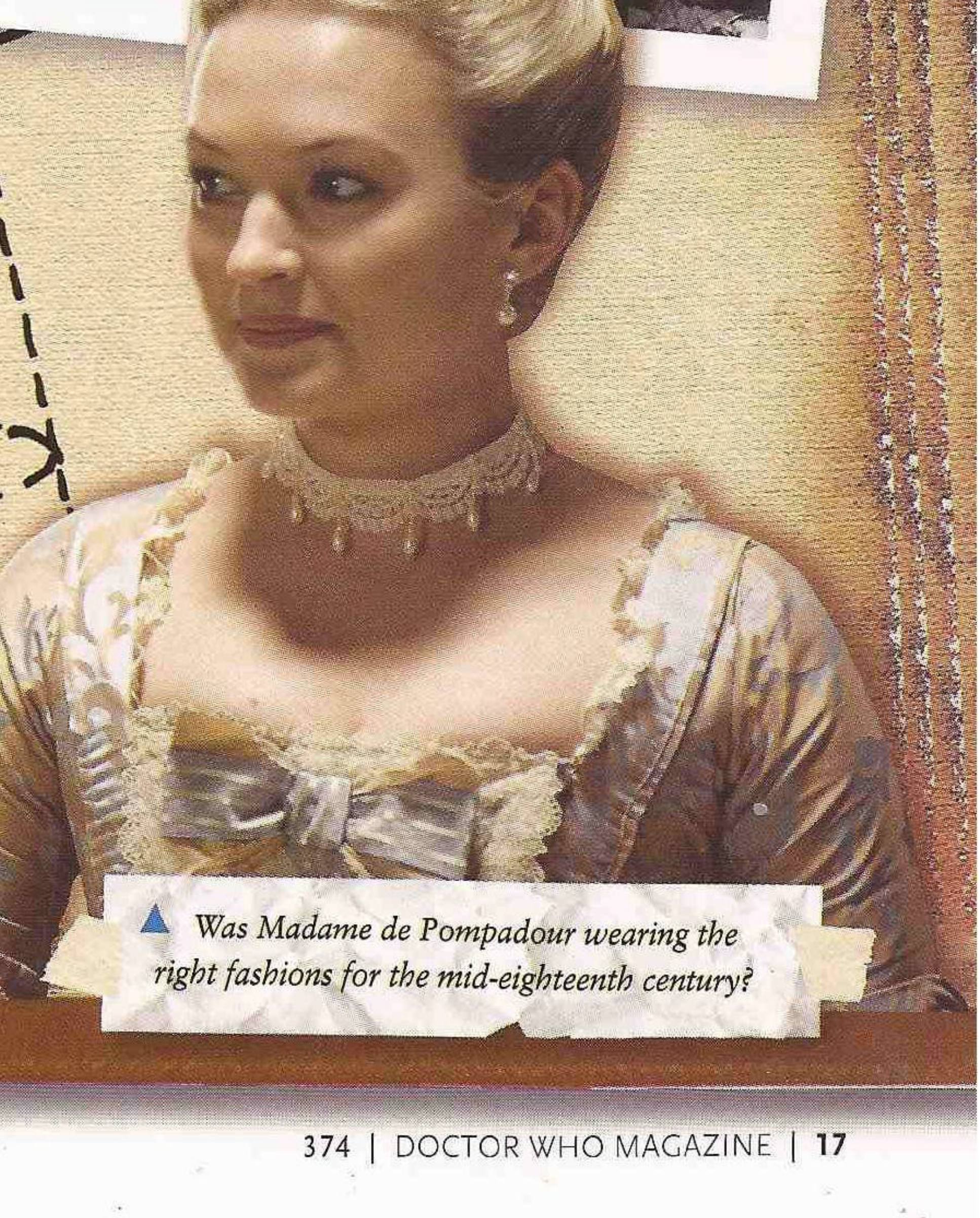
This brings us to our second issue: it's *Doctor Who*, not a historical recreation. *The Girl in the Fireplace* might have lost some of its dramatic impact had it tried too hard to be a slave to the facts of the period. Clockwork men were a hoax of the time, but a robot playing chess doesn't make for much of an adventure. Steven Moffat said in an interview for *Doctor Who Confidential* of his earlier story *The Empty Child*, that he had half-read something somewhere about 'nanites', didn't remember it very well and certainly didn't look it up as "you're not making a documentary, you're just making up something that sounds vaguely credible with roughly the right words." Even in 1963 it would have been difficult for anyone involved in making the series from scratch to have believed it was supposed to be of documentary standard. Still, *The Empty Child* introduces such concepts as World War Two, rationing, evacuation and the Blitz to a pre-teen audience, even if its overall feel is romantic rather than realistic. Although most children today have probably had some degree of exposure to the events of World War Two at school, to have them featured in *Doctor Who* probably creates much more of an interest in the period than watching, say, a 45-minute documentary would have done. So what if the gas masks aren't 100% accurate? Aren't Chula warships entirely fictional anyway? The very fact that it *isn't* a documentary means that it can be fun and scary whilst opening minds at the same time.

▲ The Doctor gives a history lesson in World War Three.

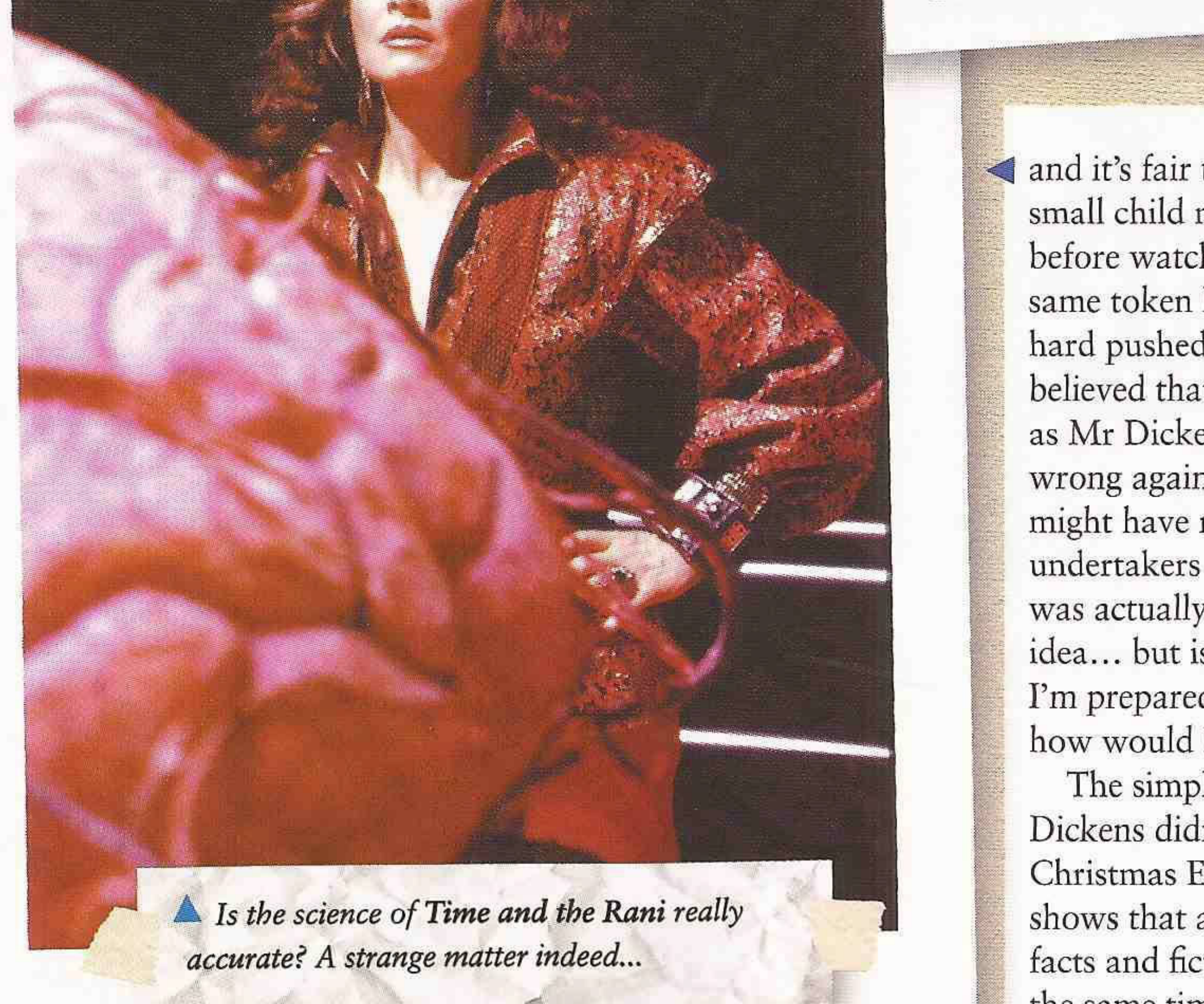
▼ Captured by The Highlanders!

Of course the fact that the programme is science-fiction means the science is usually made up – but as we touched on earlier, real scientific concepts have been introduced in many stories. Take 1987's *Time and the Rani*, where there's an awful lot of physics going on for 7.35 on a Monday night. 'Strange Matter' and 'helium-2' are real concepts, even if you need to be a scientist to find out how accurately they are portrayed, yet these sit side-by-side with fictitious science. In *Doctor Who* you have to fight your way through a lot of made-up scientists discovering made-up things – the Blinovitch Limitation Effect anybody? – before you can find your way to the real science.

The question is, does it *matter* that facts are mixed in with the fiction? Well let's have a look at *The Unquiet Dead*: Charles Dickens did exist, ▸



▲ Was Madame de Pompadour wearing the right fashions for the mid-eighteenth century?



Is the science of *Time and the Rani* really accurate? A strange matter indeed...

The Doctor asks Richard what he really thinks of England.

and it's fair to assume that even a small child might have heard of him before watching the episode. By the same token I'm sure you would be hard pushed to find anyone who believed that Mr Sneed was as real as Mr Dickens. Of course I could be wrong again – writer Mark Gatiss might have researched the names of undertakers in 1860s Cardiff and was actually using a real one. I've no idea... but isn't that my point? Unless I'm prepared to do lots of research how would I know?

The simple fact that Charles Dickens didn't actually spend Christmas Eve 1869 in Cardiff shows that audiences are getting facts and fiction thrown at them at the same time. But regardless of all this, the viewers are thinking about Charles Dickens and getting great entertainment; I wonder how many kids thumbed through *A Christmas Carol* in the school library the following week?

A lot of the 'educational points' of *Doctor Who* come from comments or explanations by its characters. For example, during *World War Three* the Doctor gives us a history of 10 Downing Street. But how many children took it seriously? Especially with a 'Mr Chicken' (who *was* a real person – and the subject of the aforementioned *Millionaire* question) involved? How many remember the speech let alone all the dates and names mentioned? Here's an interesting experiment; take any *Doctor Who* story, from any decade, and just note how many things the writer is trying to teach you. From the first story onward, most of them are *packed*. In the second serial, the story that changed the whole direction of *Doctor Who*, the viewers have many scientific concepts thrown at them, from static electricity to magnetism to genetic engineering. Even ignoring the historical stories there are plenty of other examples. *The Sensorites* talks of strange alien-sounding elements such as molybdenum – how surprised kids must have been when they came across it again when learning the periodic table! But this can happen anywhere in *Doctor Who*'s long history – it's the programme's very nature, it just can't help itself. Watch out for the Doctor starting to teach the audience, for no reason at all, about an unusual word in Part Four of *The Trial of a Time Lord* (1986), or for a very bizarre history lesson in Part Two of *Silver Nemesis* (1988), or even for a few pertinent facts about the nature of Black Holes in *The Impossible Planet* (2006).

Does this do any good? Well, c'mon it's certainly not doing any harm! So most children wouldn't have got an A on the history of British Politics the week after transmission of the Slitheen episodes, but there are some people who do absorb this information.

Just now I mentioned that unless someone did a lot of research they would never know if there really had been a real Mr Gabriel Sneed running an undertakers in Cardiff in 1869. Well, let's be honest, to some readers of **Doctor Who Magazine** that sort of research adds to their enjoyment of the programme. Have a quick tap through some of the hundreds of *Doctor Who*-related sites on the internet and you'll see what I mean. Or pop onto eBay, purchase a few back-issues of this very magazine and have a look at the sheer volume of facts and information that has been discovered about *Doctor Who*'s history. The semi-regular *Fact of Fiction* features carry on the tradition. It's education through adventures in time and space!

The third problem with jamming history or science lessons into such a long-running programme is that facts can change over time. What was once reported as a certainty suddenly changes as archaeology unearths a new fragment of something long-forgotten, or science makes a new discovery. Sometimes theories just become less popular. Where once there were fears of an impending ice-age (see 1967's *The Ice Warriors* amongst others) the worry of global warming has filled the void (no pun intended, since *Doomsday* most recently made reference to this particular phenomenon). In the same vein, the Cybermen were a reaction to the concerns of spare part surgery which were especially pertinent in the 1960s. Spool forward 40 years where transplants and prosthetics are commonplace and you won't find all that many people still fearing that transplanted humans will take over the planet! 'Upgrading', however, is a current fashion craze, along with our fetishising of technology, so it's appropriate that the Cybermen have had their own successful upgrade for 2006 audiences.

Of course, each episode of *Doctor Who* was originally only meant to be seen once, at its first transmission, not resurrected time and time again, or available 40 odd years later on shiny digital disks. Episodes of *Doctor Who* – at least up until the 1980s – were never meant to be torn apart piece-by-piece and analysed decades later in magazines that are sold internationally. And here we reach yet another interesting question: if *Doctor Who* was meant to be pretty disposable television, it couldn't be recorded and watched again and again; the novelisations of the stories only really started to appear *en masse* a decade or so after the show was created; children watching it weren't ever going to remember all the facts and figures that were given, even if they *were* always one hundred per cent reliable... So how was it ever supposed to be educational?

The answer lies in the bigger picture. Of course watching a 25- or 45-minute programme once a week was never going to turn the audiences of Britain in to Nobel-winning scientists or outstanding historians. It was never meant to. Let's just take the example of history for the moment and look at the settings of those early *Doctor Who* 'pure' historical stories. In great big brush strokes we have Marco Polo's epic journey, the Aztec civilisation, the French Revolution, Nero fiddling while Rome burns, the St Bartholomew's Day massacre, the seige of Troy, and (even with the extra alien) 1066 and all that. These settings are a mix of both school textbook history and the downright obscure. It would be doing the children of the 1960s a disservice to say they knew *nothing* about these periods, even those that aren't regularly referred to in everyday life. But by setting *Doctor Who* there it would make that part of history more appealing and create an interest that might be fed on at school later. Even if they didn't know much about the more obscure periods beforehand, they went away after four or six weeks of adventure with a newfound knowledge – and maybe even a newfound passion for a certain period.

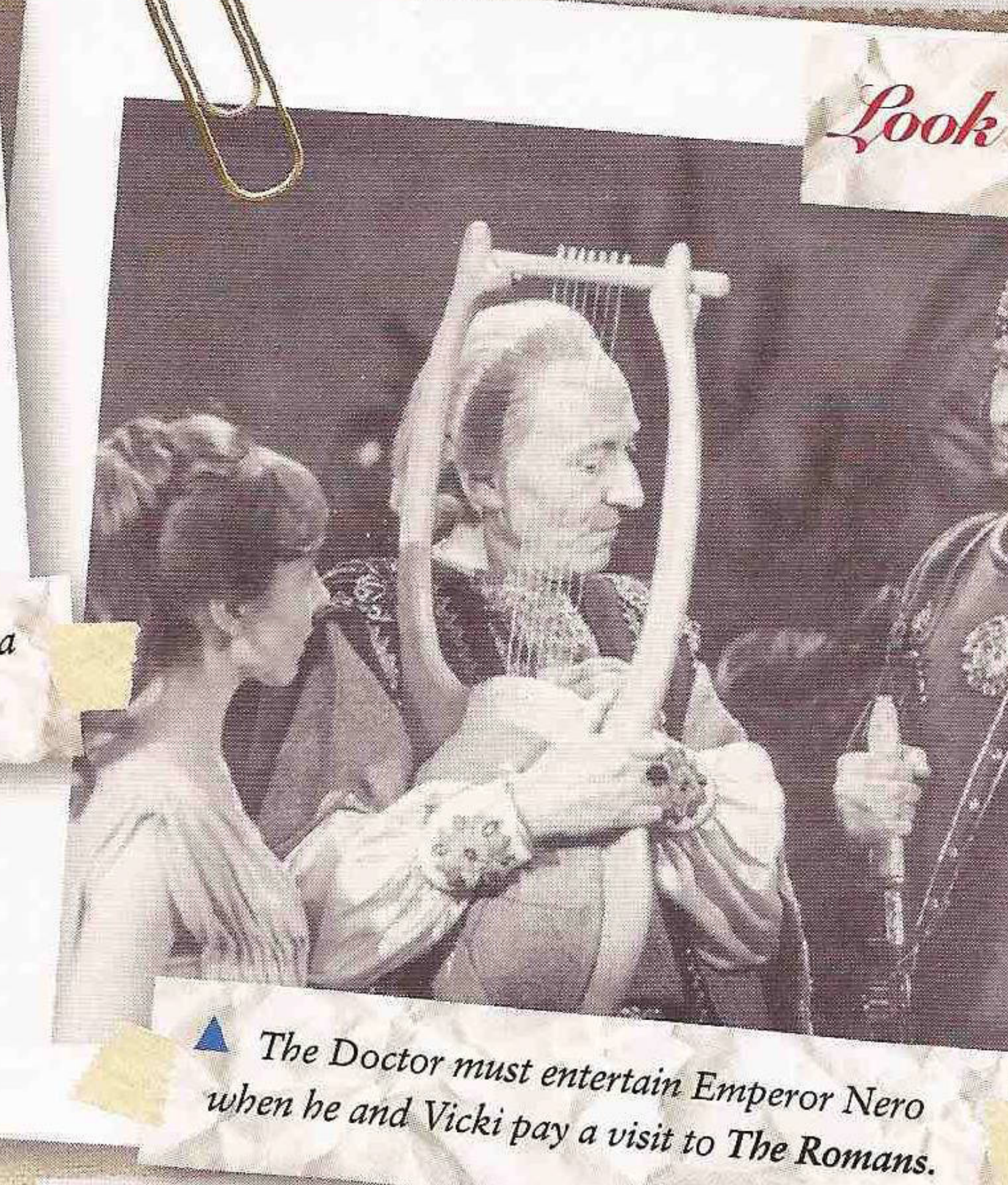
So *Doctor Who* educates not in the small intricate speeches or period detail (as we've seen, they serve other worthy purposes) but in the broad stokes of introducing children to new concepts or feeding the interests that are already there. It could send someone – *anyone*, be it a child or an adult – to a library to discover the history of TV broadcasting in Britain, or the books of Charles Dickens, or the London Blitz, or perhaps to build on an already growing passion for space travel or robotics or the myths of the Loch Ness Monster. *Doctor Who* can let literally millions of people discover more about rarely-discussed historical characters, be it Madame de Pompadour or the Luddites. In short *Doctor Who* can make everyone *think*.

Who cares if we are actually spinning at 650 miles per hour in London rather than 1,041? It's a wonderful speech and it makes for great drama. And yes, if it had been a little more accurate, those who pay attention to that much detail might have learned something; in the event, someone else did some research, printed their findings in a national newspaper, and now I'm telling you. So now all our readers in London know just how fast they're spinning. (Dinner parties will be such fun!) In fact *The Guardian* printing that article probably educated a lot more people just by making a big fuss. The trigger? *Doctor Who*. So we were entertained but we also learned something. Hooray! *Doctor Who* is still doing what it was designed to do all those years ago, and as we're promised William Shakespeare next year, it looks like it will continue to do so for a long while yet.

Did you know that the Aztecs actually *did* have the wheel? It's true, they didn't use it for transport, but it *was* used in toys. After years of quoting this point I decided to actually look it up, and found out I had been slightly wrong all this time. Another lesson learned. *Doctor Who* strikes again... DWM

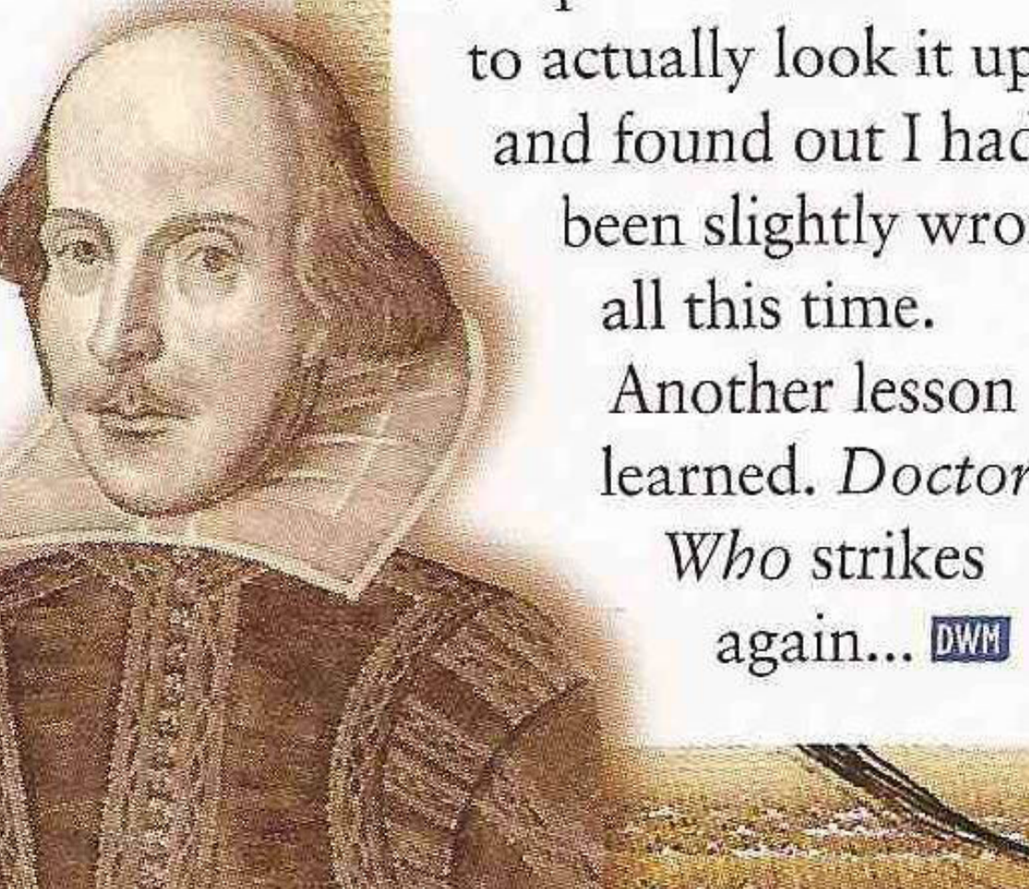
> “Doctor Who can send anyone to discover the history of TV broadcasting, or the books of Charles Dickens, or the London Blitz...”

Inventor George Stephenson is involved in a Time Lord plot in *The Mark of the Rani*...

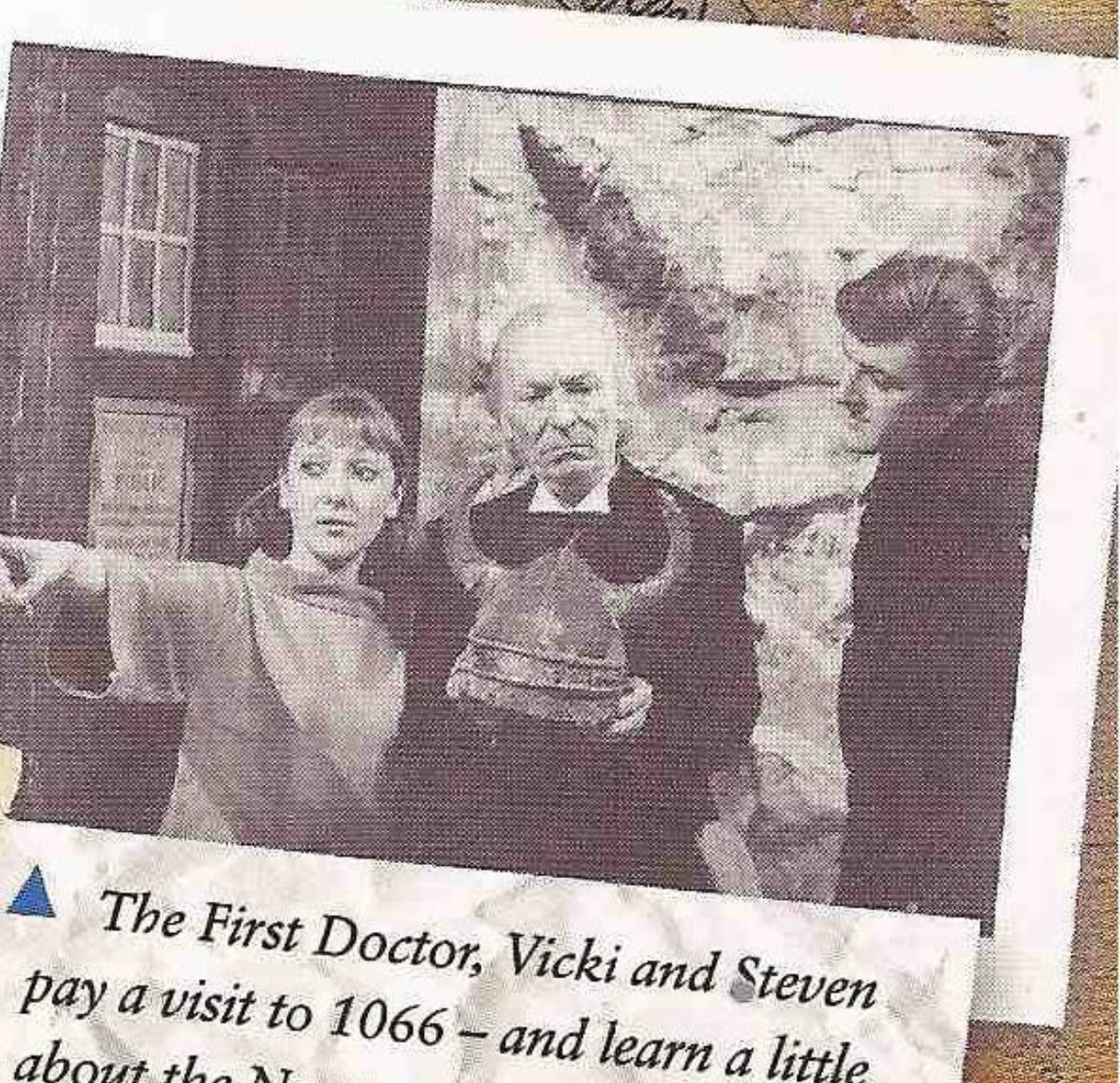


The Doctor must entertain Emperor Nero when he and Vicki pay a visit to *The Romans*.

The original Cybermen in 1966's *The Tenth Planet* reflected fears over spare part surgery.



2005's *The Empty Child* saw **Doctor Who**'s first visit to the London Blitz.

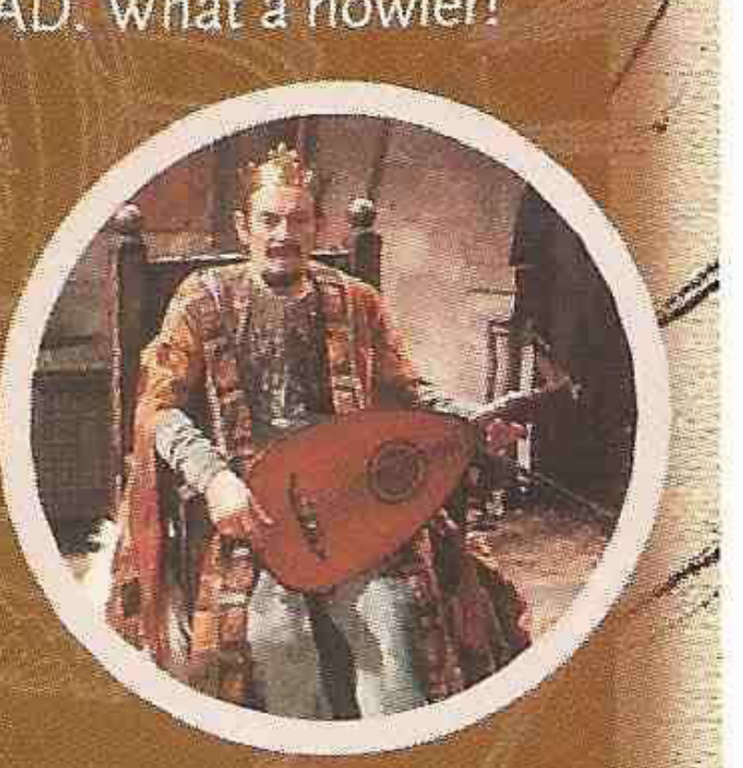


The First Doctor, Vicki and Steven pay a visit to 1066 – and learn a little about the Norman conquest...

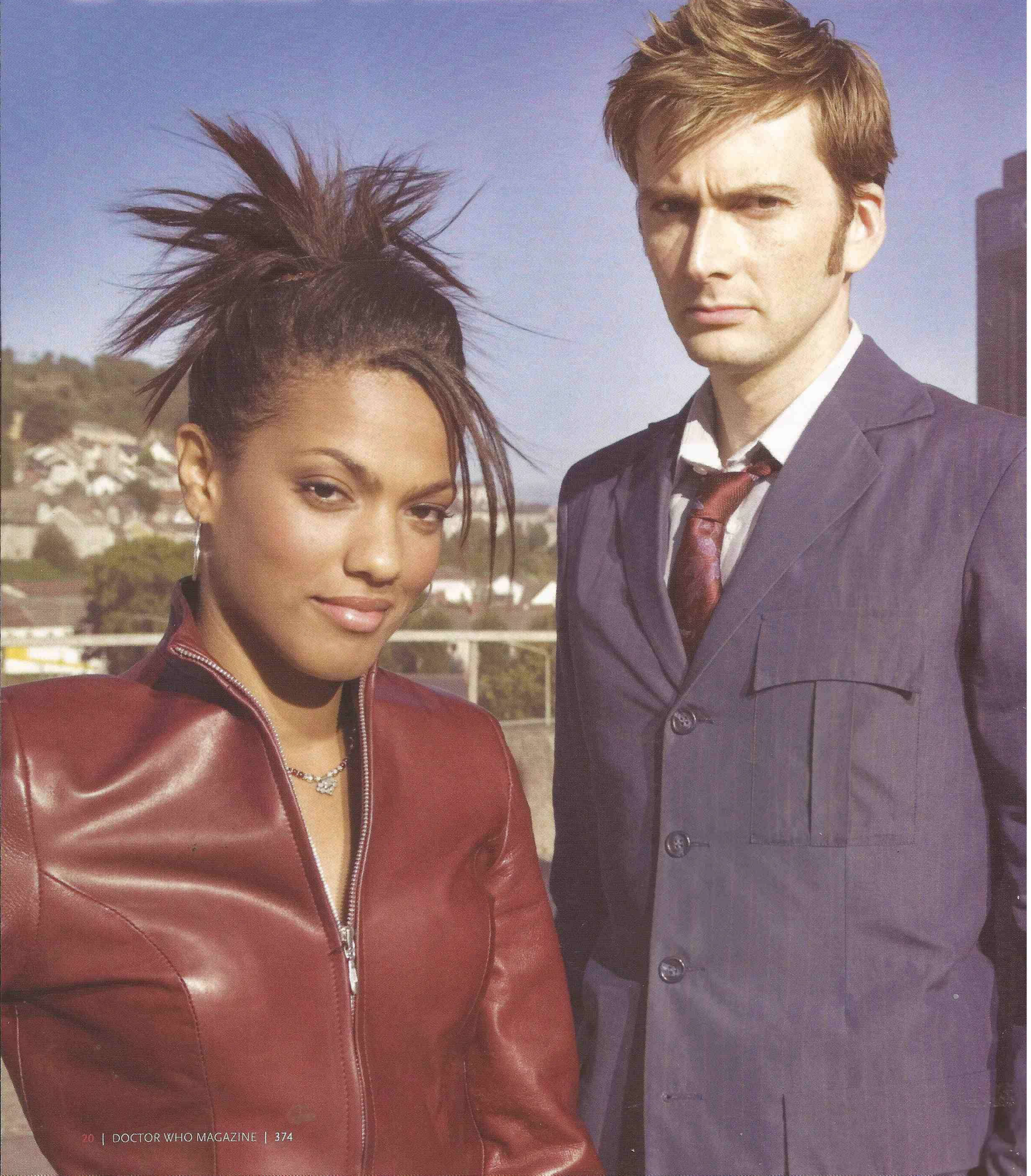
FANTASTIC FLUMMERY!

INACCURATE RUBBISH THINGS YOU MUST IGNORE FROM DOCTOR WHO

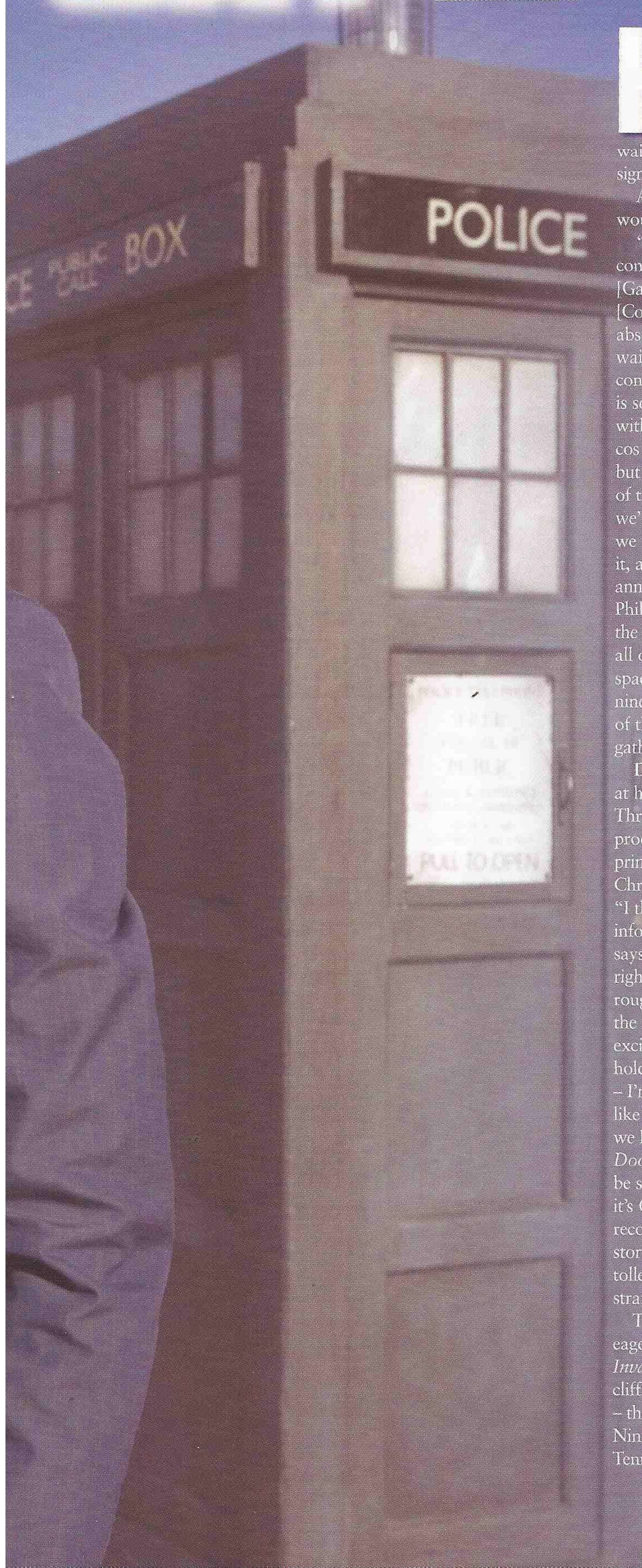
1. "It is aerodynamically impossible for a bumble bee to fly" (*The Robots of Death*). Rubbish. That's an urban myth. Of course it's possible!
2. You can protect yourself from nuclear attack by shutting your eyes, putting your fingers in your ears, and crouching behind a van (*The Hand of Fear*). Rubbish. You'll die.
3. The Mayans flourished in Central America around 15,000 BC (*Four to Doomsday*). Rubbish. They actually flourished between the fourth and tenth centuries AD. What a howler!
4. The Magna Carta is an incredibly important document that paved the way for parliamentary democracy (*The King's Demons*). Rubbish. It was a power-sharing deal between the Anglo-French monarchy and Norman barons that had very little effect on the lives of ordinary people.
5. "I broke the second law of thermodynamics" claims the Doctor in *Time and the Rani*. Rubbish. It's a scientific law, not a law a person could break. It's like saying "I broke the law of gravity."
6. King Richard couldn't wait to get back home to England from the crusades (*The Crusade*). Rubbish. Richard was a Frenchman based in Acquitaine who spent only six months in England ("it's always cold and raining" he complained).
7. The Van Allen Belt protects Earth from deadly radiation. Rubbish. It's a belt of radiation that just sits there quite happily not protecting anybody from anything. Poor Liz Shaw in *Doctor Who and the Silurians* was probably getting it mixed up with the ozone layer.
8. The Earth is unique as it is the only planet with a magnetic core (*The Dalek Invasion of Earth*). Rubbish. *Every* planet has a magnetic core. Tsk!



MISTER BLUE SKY



In the second part of our interview, executive producer **Russell T Davies** talks to **Benjamin Cook** about Shakespeare, the face of Boe's message, and the story of his own birth...



HERE ARE SOME WORDS that you'll be thrilled to hear: "We're planning for Series Four right now," reveals Russell T Davies, "as we're waiting to be commissioned, and the signs are very good."

And does this mean that Russell would stay on as showrunner?

"I will stay for Series Four," he confirms. "I think we all will – Julie [Gardner, executive producer], Phil [Collinson, producer], and I would absolutely love to do it, so we're waiting for the nod, and we're fairly confident that it will come. The BBC is so supportive, and they're delighted with the ratings – not just the ratings, cos they're not that ratings-conscious, but also the profile, and the energy of the show. They love it. So yes, we're making plans for Series Four. If we waited until they commissioned it, and I don't know when that'll be announced, we'd be behind already. Phil and I drove up to Manchester the other day, and we added together all of our ideas for Series Four in the space of that car journey... and we had nine episodes already! Of course, some of them will change, but it's already gathering shape."

DWM catches up with Russell at his flat in Cardiff, before Series Three has quite begun filming; the production team is yet to complete principal photography on this year's Christmas special, *The Runaway Bride*. "I think perhaps we released too much information too soon in Series Two," says Russell. "If you'd looked in the right places, you could have known roughly what was going to happen in the first six episodes. We were all very excited by it, very hyped by it, but I'm holding back slightly on Series Three – I'm musing over episode titles, things like that. That's why I'm so glad that we kept Catherine Tate's appearance in *Doomsday* a secret. I wanted people to be sitting at home going, 'Oh my God, it's Catherine Tate!' Or – if you didn't recognise her – 'Oh my God, a new story is starting!' The bell might have tolled for Rose Tyler, but we've moved straight on."

This time last year, viewers were eagerly awaiting *The Christmas Invasion*, following the not-so-shocking cliffhanger to *The Parting of the Ways* – the demise of Christopher Eccleston's Ninth Doctor, and the arrival of David Tennant's Tenth Doctor. "I've got lots of friends who work in soap operas," explains Russell, "and their dream is, say, to kill off a character without it being known in advance. We might moan about it, but the amount that *Doctor Who* is scrutinised is a measure of our success. It really pisses us off sometimes, but it's because we're the number one drama in Great Britain right now. We're our own worst enemy."

Although David Tennant made his full début last Christmas, it's an ongoing debate (yes, still) as to who was right: the Doctor, or Harriet Jones. Should she have fired on the Sycorax spaceship? Okay, so the Sycorax were retreating, but they'd just threatened to enslave the human race, the Doctor had only saved Earth by a hair's breadth, and the Sycorax Leader had totally proven after his swordfight with the Doctor that Sycorax aren't ones to keep their word...

"The press just saw Margaret Thatcher," says Russell, "and Tony Blair, but that was never my intention; I was thinking of the Brigadier and the Silurians, I really was! How could you not love Harriet Jones? I love Harriet Jones, and I felt betrayed by her. Honestly, I felt sad writing those moments. But drama isn't just there to make you smile; drama – it could be for five-year-olds, it could be for adults – is there to make you think. Even your bog standard *Rosemary and Thyme* should be working harder at making you think. I think the Doctor is hard on Harriet, but also I think she murdered thousands of Sycorax. That's politics. It's as complicated politics as you'll ever get in *Doctor Who*. I don't know whose side I'm on. But anyone who says 'This war is good' or 'This war is bad' is being too simplistic. Anyone who calls Tony Blair a warmonger is limiting their own intellectual capacity. I'm not saying that Blair was right to do what he did, but he's not one of the Mongol hoard, waving a sword, dripping in blood, saying that we must kill the infidels; it's much more complex than that. To introduce a bit of that – especially on Christmas Day – does the programme a world of good.

"One of the most important notes that we give ourselves – both within the fiction of the show, and within the production of it – is don't forget the Doctor and Rose, or the Doctor and Martha. All those tone meetings talk about how to do the green screen,

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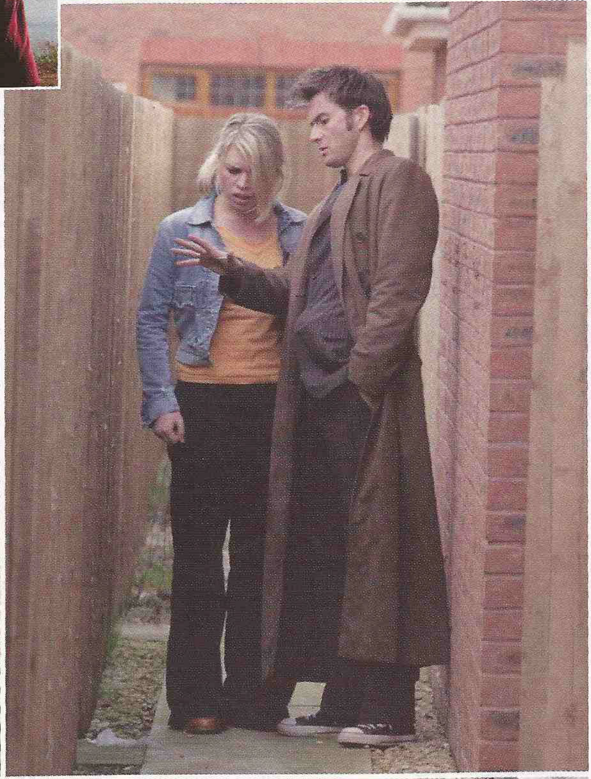

"I'm writing Scene One of Episode 1 knowing that they're separated by Episode 13. It's one long story to me."

that in, cos people shy clear of funny. I bet you laugh more at *New Earth* if you're eight, and that's because *Tooth and Claw* is witty as opposed to funny. There are some great witty lines in it, although I think you'll like the *Balamory* line even if you're eight. There's a presumption that the format of the programme keeps changing – a different setting every week – but it's deeper than that: you must change what sort of comedy it is every week, what sort of seriousness it is every week. I wrote both of those two opening episodes, and I knew that one would be funny, and the other would be much more sophisticated. The Doctor and Rose are like John Steed and Emma Peel in *Tooth and Claw*.

"You have to vary it, but then people flinch if you vary it too much. Of course, I ignore them! I keep varying it, and keep pushing it. Some people cringe at the slapstick, but it makes me laugh out loud, so I don't care. That's why *New Earth* is a better opener than *Tooth and Claw*. We debated the running order of those episodes, cos we love both of them equally, and *Tooth and Claw* is a brilliant piece of work, but [Head of Drama] Jane Tranter thought that we were mad for even considering opening with it, and she was right. *New Earth* is such a Doctor and Rose episode, whereas *Tooth and Claw* is far too dark for an opener."

In an early draft of *New Earth*, the Face of Boe died at the end, but not before revealing his Great Secret™ to the Doctor. Why was this changed?

"He will return in Series Three," promises Russell, "and impart his message. There are two episodes he could appear in, and I'm yet to decide which one he best fits into. When Series Three was commissioned, I realised that the Face of Boe's message would work better in that series. I've always known what I want the end of Series Three to be. If he'd revealed his secret in Series Two, you would have been kept waiting. But I don't think anyone's losing sleep over what the Face has to say."

Will we ever find out exactly what happened in the Time War?

"You'll find out a little bit more, but I only want you to find out bits that sound exciting. I mean, we're never going to flashback to the Time War on television. It could never live up to what you've imagined. It's so much more alive by being imprecise. I don't know, someone might make a film one day... but actually, if you're doing a film, you'd have a new Time War. You've just got to keep moving forwards. It's a nice mythology. It's got that *Harry Potter*-ness about it. What happened to Lilly and James Potter? I hope to God she doesn't bring them back to life in the last book! I don't think she will – she loves a good death, and you've got to make it permanent – cos it would just betray everything."

Are you going to ask *Harry Potter* author JK Rowling again to write for the series?

"No, I think once is enough."

But she might be looking for work soon...

"You never know," he chuckles, "but it's coming to the point where she can just stop, and sit in her yacht on the Riviera. In *Doomsday*, I love the Doctor saying, 'I was there at the fall of Arcadia.' Of course, I've no idea what that means. There isn't that much of a game plan. 'Arcadia' just sounded good. I'm sure there'll be novels about it one day. Maybe when I'm old and retired, I might write one myself. I bet BBC Books would print it. Actually, I'm lying – even then, I'd move on, and write the story of the next Time War. I'm proud of the fact that we're mythology-light if mythology doesn't interest you, although we've built up the most complicated mythology for anyone who wants to be fan-ish and get off on that. We've got eight million people watching, and they're a clever eight million, I'd like to think.

"You watch *Torchwood* Episode 1, and you'll realise that *Boom Town* is, in some ways, the most important episode that we ever made! It's going

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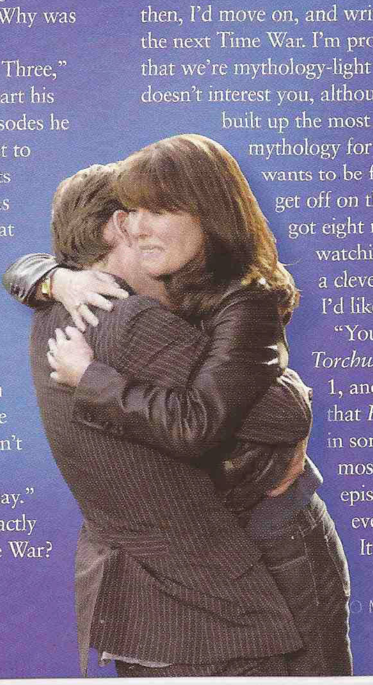


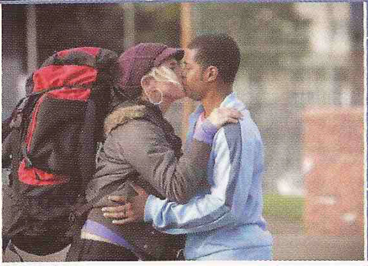
◀ Above left: Queen Victoria, mother of Torchwood.

▲ Above: Rose and the Doctor arrive in 'Brookside Close' in ***Fear Her.***

◀ Top right: The Doctor mentions "the fall of Arcadia" during the Time War. There'll be novels some day...

◀ Above right: The Face of Boe will be back one last time...

▶ ***School Reunion****'s emotional ending.*



"I'm not remotely shy about putting any sort of relationship into Doctor Who, but there was already too much going on in those episodes."

cannot get gayer than me. I wrote that line cos it's absolutely what Rose would have said in that situation. Actually, *I* would say it in that situation. That's the point. People can get so holier-than-thou.

"I take the piss out of gay men, I take the piss out of straight men, and I use the stereotype as a joke. If someone is being girly about something, then they're gay. Or girly. But are women up in arms about the word 'girly'? Maybe they are? But they live with it. I'm quite passionate about this. If you object violently to something said by lovely Rose Tyler, who's meant to be your point-of-view into the show, then I think I've done a good day's work, I really do, cos I've jolted you a little bit; you're not just sitting there on a Saturday night with a smile on your face. Well, you still are, cos the next second a spaceship flies over her head! But you've been challenged. Once again, it's about being unafraid to cast the Doctor and his companion in a different light."

Do you ever write things just to be controversial, or to provoke debate?

"I don't think so," he considers. "Well, hmm... I don't know... if Harriet Jones had suddenly whipped out a gun and shot the Sycorax Leader...! But then I'd have stopped believing in her. I think I'm a good enough judge – in fact, I'm a very good judge – of drama. Just as I'll stop myself getting too into hard sci-fi, I will stop myself making other mistakes of extremes. I will pull back on some gags; I will push other gags further. I'm in a constant state of assessment, every page, every day, all the way through filming, and editing..."

The strong religious overtones of *The Impossible Planet* and *The Satan Pit* are particularly unusual for a *Doctor Who* story. "It's very easy to write about religious mythology," explains Russell, "cos it's so resonant, and romantic. *Doctor Who* is about good and evil, so it fits the show very well. In terms of drama, it absolutely works. If the staff at Holby City Hospital fought the Devil every week – my God, I'd be watching!"

But how does featuring a character such as the Devil fit in with *Doctor Who*'s generally more secular outlook on the universe, and Russell's own atheist beliefs?

"I've got my own personal agenda," he admits, "but it's not the time or the place in *Doctor Who* to interfere with people's personal beliefs. My ITV

►

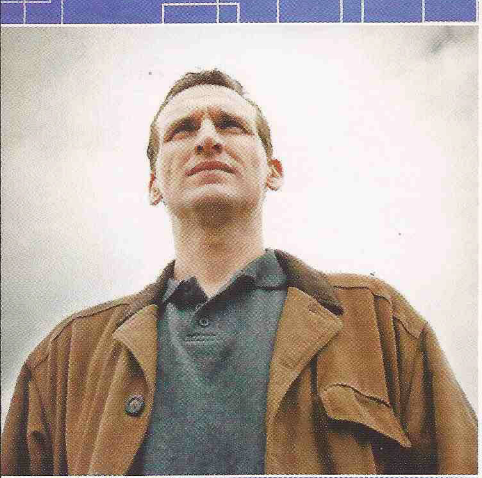
▲ Jake and Ricky – not boyfriends after all...

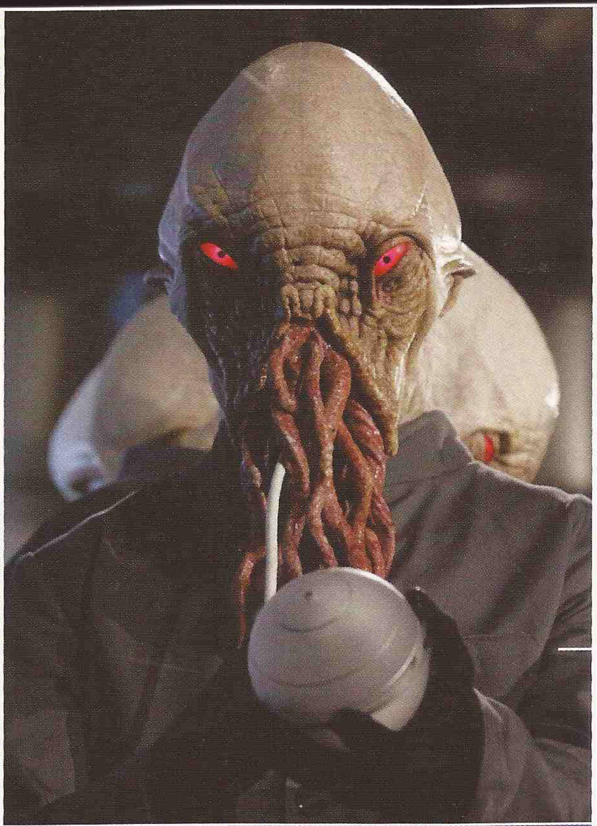
◄ Dean Lennox Kelly will play Shakespeare in next year's series. "One of the cleverest bits of casting that we've ever done."

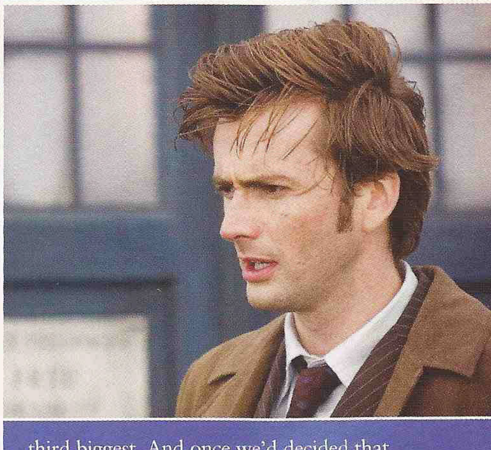
◄ "You're so gay!"

told her, 'We're sending you back to Earth to be with your newborn child, but it's a different Earth, a parallel Earth, where your firstborn daughter is dead!' Where she got the concept of parallel Earth from in 1963, I do not know...? 'And the moment anyone in this parallel Earth talks to you,' these giant heads told her, 'you're stuck in that parallel world forever.' So a nurse comes up to her and says, 'How are you feeling, Mrs Davies?', and my mum goes berserk! Pulls curtains off the wall, attacks this poor nurse... she went bananas! And they said, 'Ooh dear, she's gone mental,' and locked her up.

"In 1963, you didn't fight the system – you said 'yes, doctor, no doctor,' and you believed what they told you – but my father just wouldn't have it. He went home, and he read up on it, and he worked out that it must have been a morphine overdose, so he went back to the hospital, found this man who worked in geriatrics – he was an old pupil of his, when my father was a teacher – and he made this man leave his office in geriatrics, go into maternity and the mental ward, and say, 'You've got something wrong...' In the end, my mother came down off this great big trip. They said, 'Sorry about that, Mrs Davies, you're not mad.' But we'd be millionaires nowadays, what with medical negligence. We'd be rich. It's no wonder that I've turned out so twisted and wrong – I was deprived of my mother for two days from birth while she was languishing on a mental ward! Not a bad story."







drama *The Second Coming* [2003] bordered on a polemic – 'You're all mad! There's no such thing as God!' But did anyone wake up the next morning atheist? It's very much overstating the power of drama to think that it can change people's minds overnight. It can make you think, it can push you in a certain direction, but I don't think any atheist was created out of the transmission of *The Second Coming*. When we present a goddess to the world, as we did last year in *The Parting of the Ways*, you can read it in two ways: you can say, 'A goddess exists, and this is the universe that she lives in,' or my take on it is that she's a 19-year-old girl, and actually the closest thing we have to a God figure in *Doctor Who* is the Doctor himself. He arrives on Earth, and has infinite knowledge, and does good, and works in mysterious ways.

"I love *The Dæmons*," enthuses Russell, referring to the 1971 serial starring Jon Pertwee as the Doctor, "because it never says that real dæmons *don't* exist. I picked up on that in *The Satan Pit*. Where do dæmons come from? Maybe the planet Dæmos picked its religion from this thing brooding in the orbit of a Black Hole? And what is the Devil anyway? Ida's line is my favourite: it's just 'the things that men do.' That line is thrown away, but actually there's a whole universe in that line. If you want to deconstruct it, you can for a very long time. All religion could be based on that one line. But who noticed? No one. It's very obscurely phrased."

The Impossible Planet was the first episode of the revived series not to have any scenes set on or near Earth, or parallel versions thereof. "People will say, 'Why doesn't he visit alien planets more often?' But that's because they're expensive. They're *hugely* expensive. As it happens, *The Impossible Planet* and *The Satan Pit* got our lowest viewing figures last series, but none of us is saying that therefore people don't like alien planets; I think that was just mid-summer heat, and lack of promotion, and a natural series dip. Both series dipped in the middle – last year, I think *The Doctor Dances* got the lowest viewing figures. You just get used to it. The programmes that do show alien planets are not prime-time programmes – *Star Trek* and *Stargate* are subscription-based programmes for a dedicated audience. The mockery we would get walking into a forest and saying that we're on the planet Zagfon! If you think we had one or two bad reviews in the second series, they would become like a machine gun the moment we started doing that, cos we'd start to look like crap."

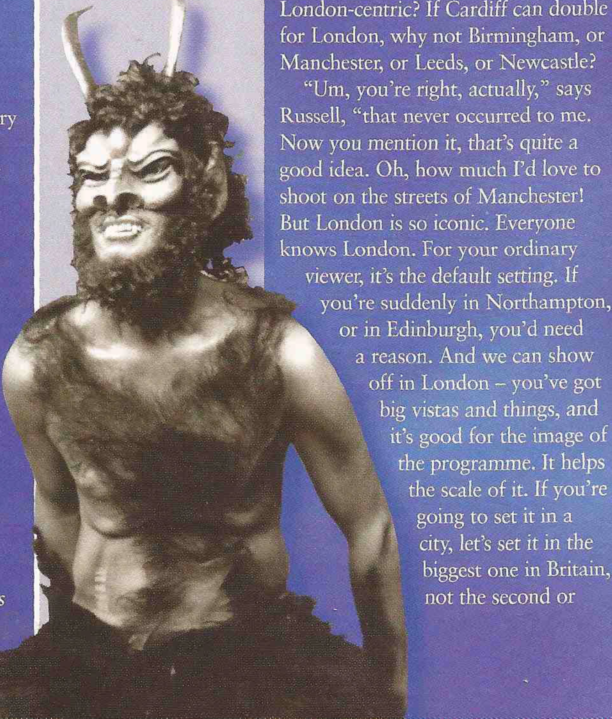
▼ *Top left: Davies'* **The Second Coming** *"didn't create any atheists."*

▲ *The Ood of* **The Impossible Planet** *and* **The Satan Pit** *– the first story truly set away from Earth.*

▶ *The Tenth Doctor must now face new adventures without Rose Tyler at his side...*

▼ *Azal from the 1971 story* **The Dæmons.** *Did the race take its religion from the Beast...?*

"The closest thing we have to a God figure in Doctor Who is the Doctor himself..."



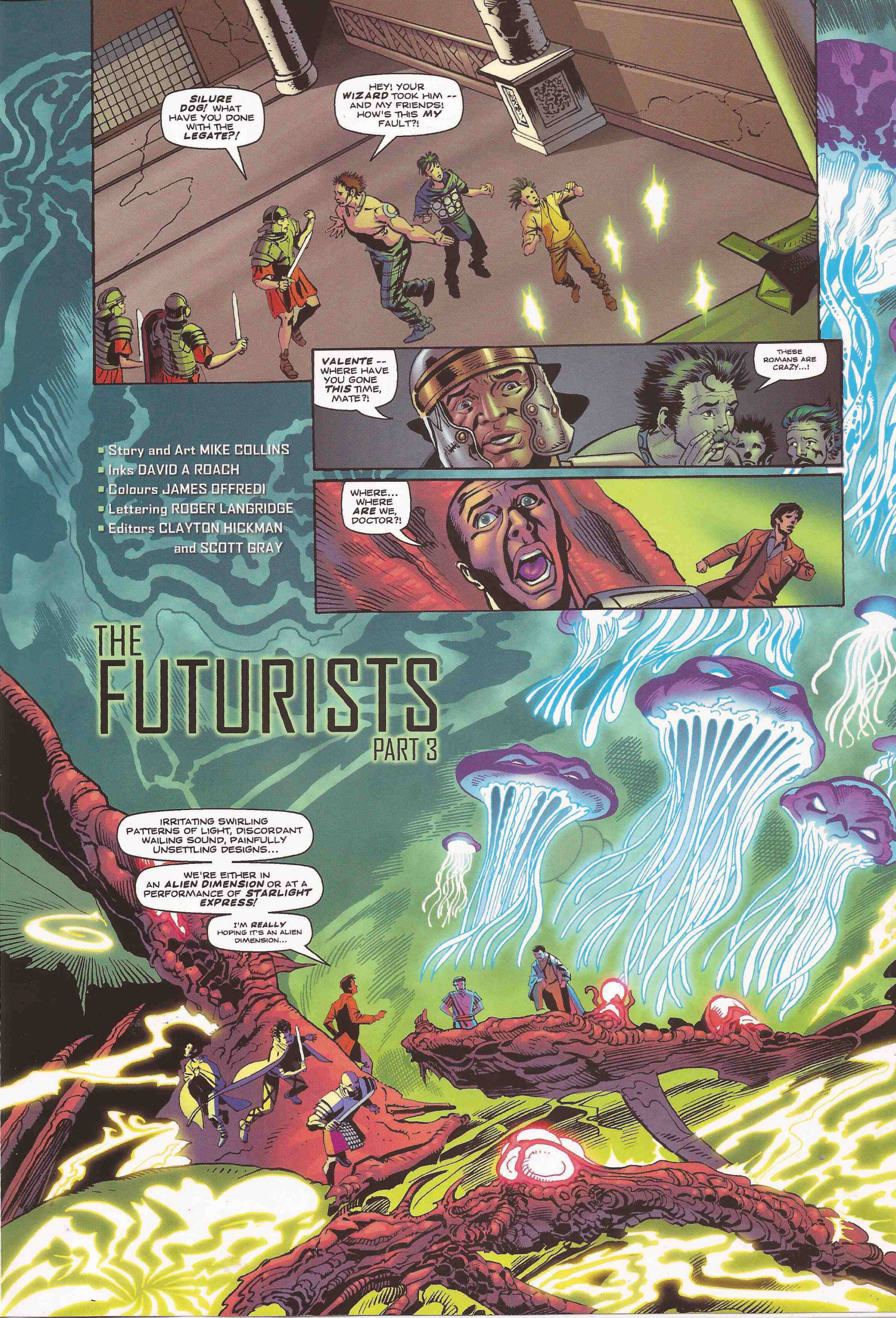
Why, though, is the series so London-centric? If Cardiff can double for London, why not Birmingham, or Manchester, or Leeds, or Newcastle?

"Um, you're right, actually," says Russell, "that never occurred to me. Now you mention it, that's quite a good idea. Oh, how much I'd love to shoot on the streets of Manchester! But London is so iconic. Everyone knows London. For your ordinary viewer, it's the default setting. If you're suddenly in Northampton, or in Edinburgh, you'd need a reason. And we can show off in London – you've got big vistas and things, and it's good for the image of the programme. It helps the scale of it. If you're going to set it in a city, let's set it in the biggest one in Britain, not the second or third biggest. And once we'd decided that the Tylers live there... in fact, the same is true of Martha – she's London-based as well, because it very much fits the tone. If it hadn't been for the Tylers, and Mickey, I suppose we could have set *School Reunion* – maybe even *Love & Monsters* – in Manchester, or in Stoke-on-Trent..."

Love & Monsters was perhaps the bravest episode of Series Two. "I can't say that it's one of my favourites," smiles Russell, "cos I love them all, but it's so *Doctor Who*. There's something beautifully rich, and strange, and British about *Doctor Who*. I hate the word eccentric, but there's an eccentricity about it too. Not that *Love & Monsters* is all *that* experimental, and audiences are clever, but the scary thing was waiting for the viewing figures for *Fear Her*. Thank God, we didn't lose viewers; figures went up the next week. My other worry was that three episodes before we lose Rose, we were doing an episode in which she hardly features. But you had her mother in there, and it probably enriched the whole Rose Tyler legacy – if that's the right word – by showing what life was like for Jackie, and how much Jackie meant to Rose. You could have told that story without Jackie, but it would have been a very different episode, and I think we'd have been straying slightly."

And what of the new companion's legacy? Can Russell make the same assurance that he made for Rose Tyler: that he will not kill off Martha Jones?

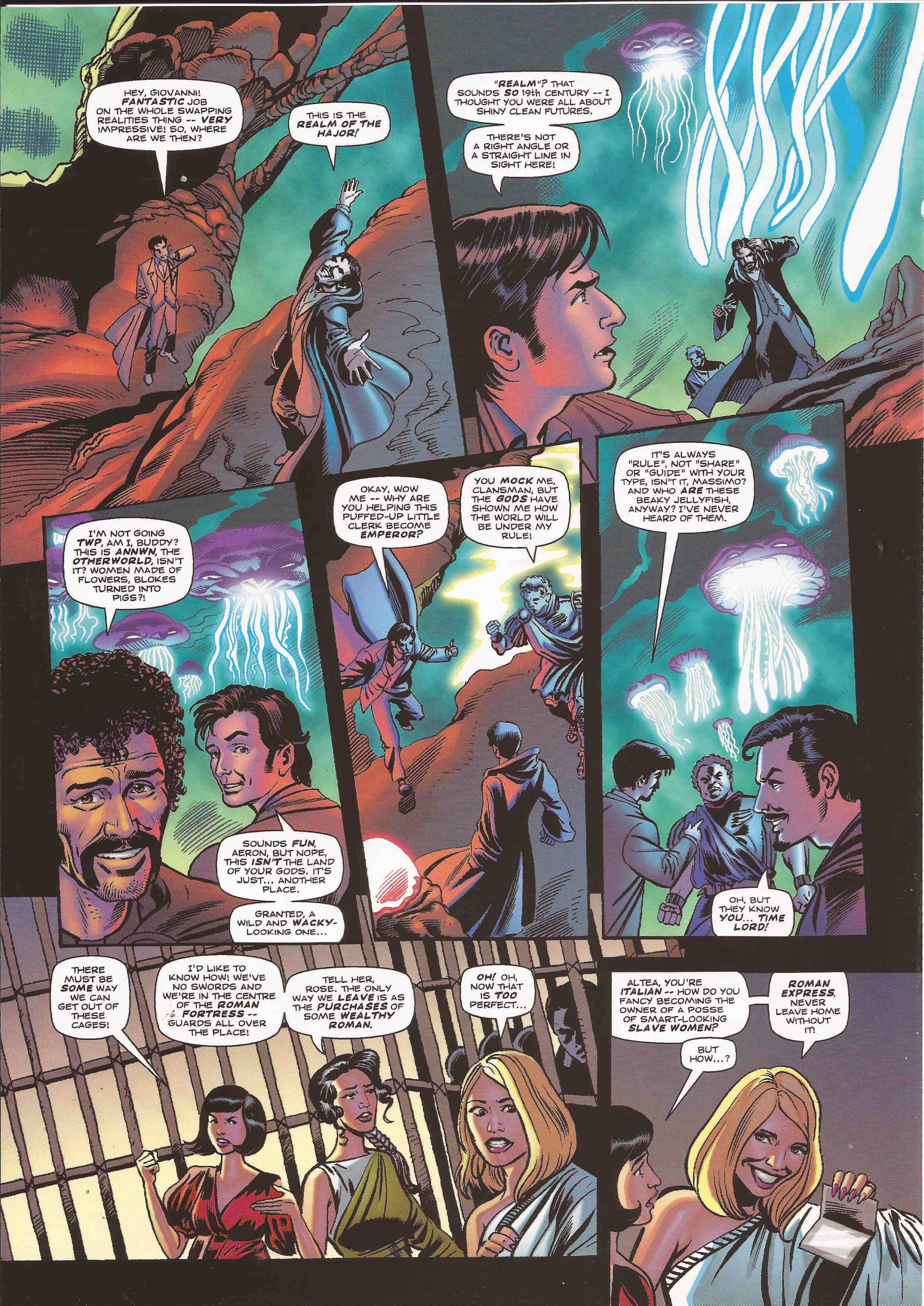
Russell nods. "It's really not a programme in which you can kill the lead woman. We talk about that fundamental optimism; imagine her epitaph, her gravestone in some country village saying that she joined the TARDIS, and it killed her! It's not the point of the programme. Of course, there's the possibility to introduce Adam-type companions, or even Captain Jack-type companions, that you kill one day, but that's not on the cards at the moment. There is a plan for Freema – a vague plan – and we'll see what starts to work this year, we'll see how her family works, and what doesn't work, and I'll put things in place as the series progresses. I can see different ways of handling her..." DWM

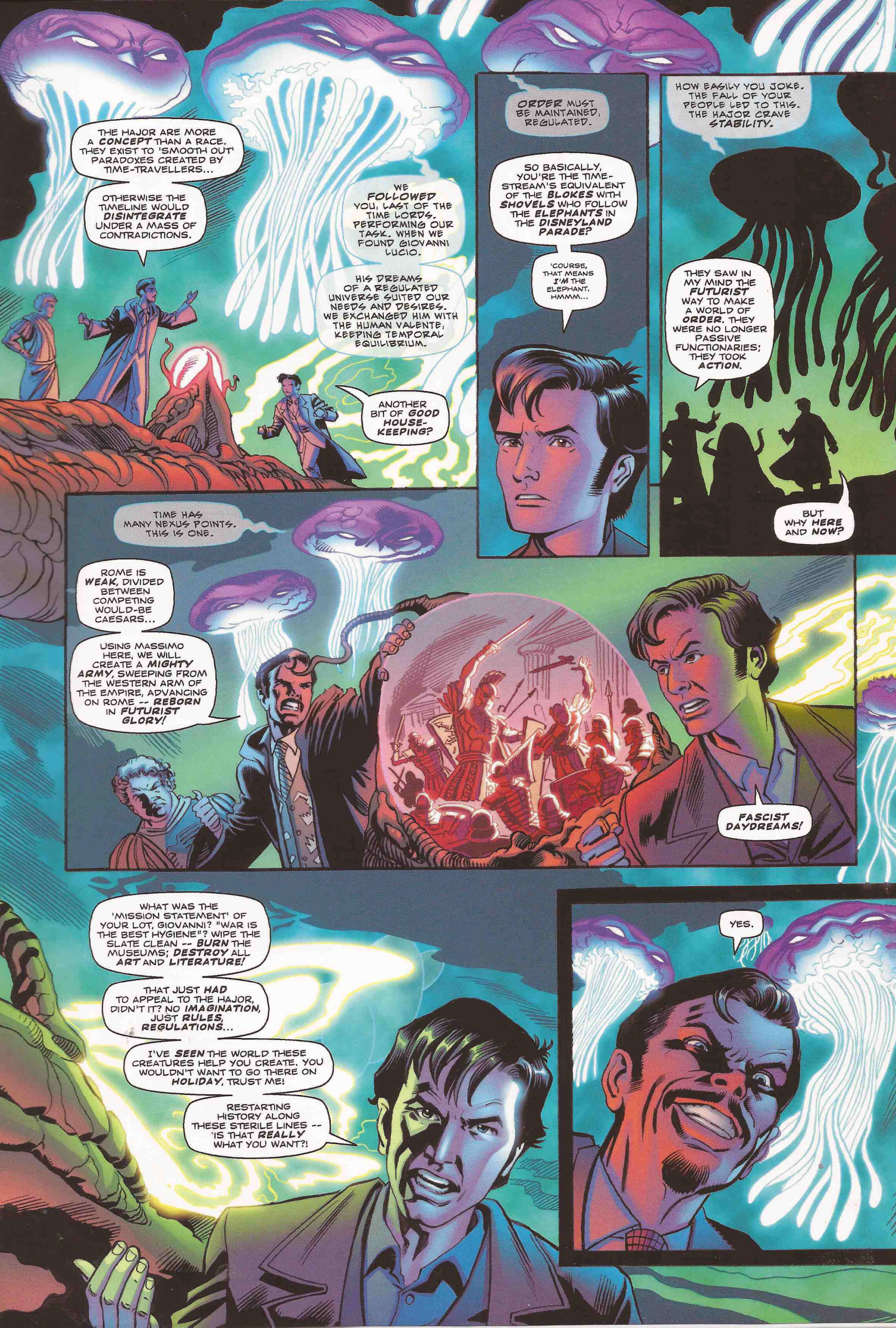

SILURE DOG! WHAT HAVE YOU DONE WITH THE LEGATE?!
HEY! YOUR WIZARD TOOK HIM -- AND MY FRIENDS! HOW'S THIS MY FAULT?!
VALENTE -- WHERE HAVE YOU GONE THIS TIME, MATE?!
THESE ROMANS ARE CRAZY...!
WHERE... WHERE ARE WE, DOCTOR?!
IRRITATING SWIRLING PATTERNS OF LIGHT, DISCORDANT WAILING SOUND, PAINFULLY UNSETTLING DESIGNS...
WE'RE EITHER IN AN ALIEN DIMENSION OR AT A PERFORMANCE OF STARLIGHT EXPRESS!
I'M REALLY HOPING IT'S AN ALIEN DIMENSION...

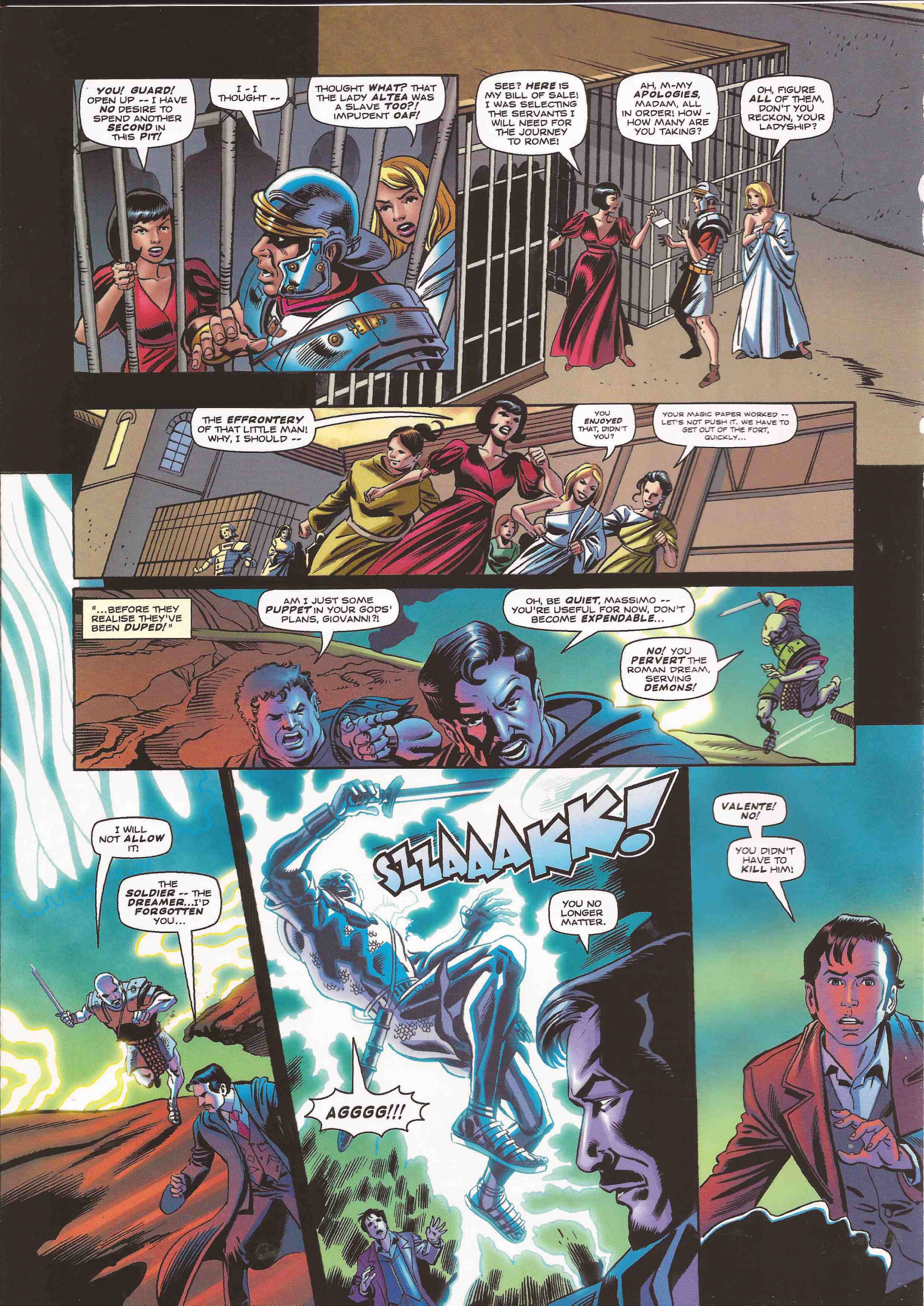
THE FUTURISTS

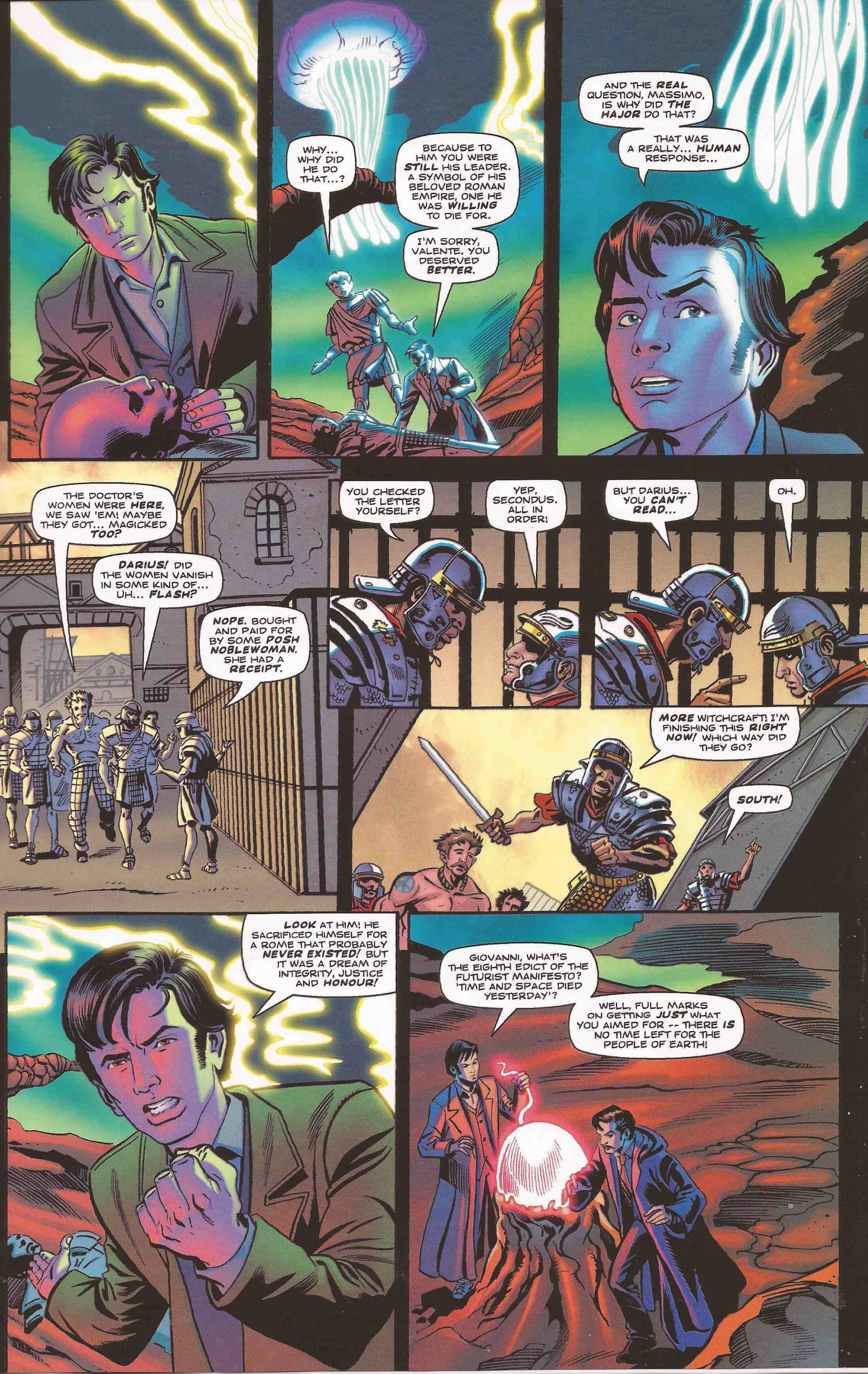
PART 3

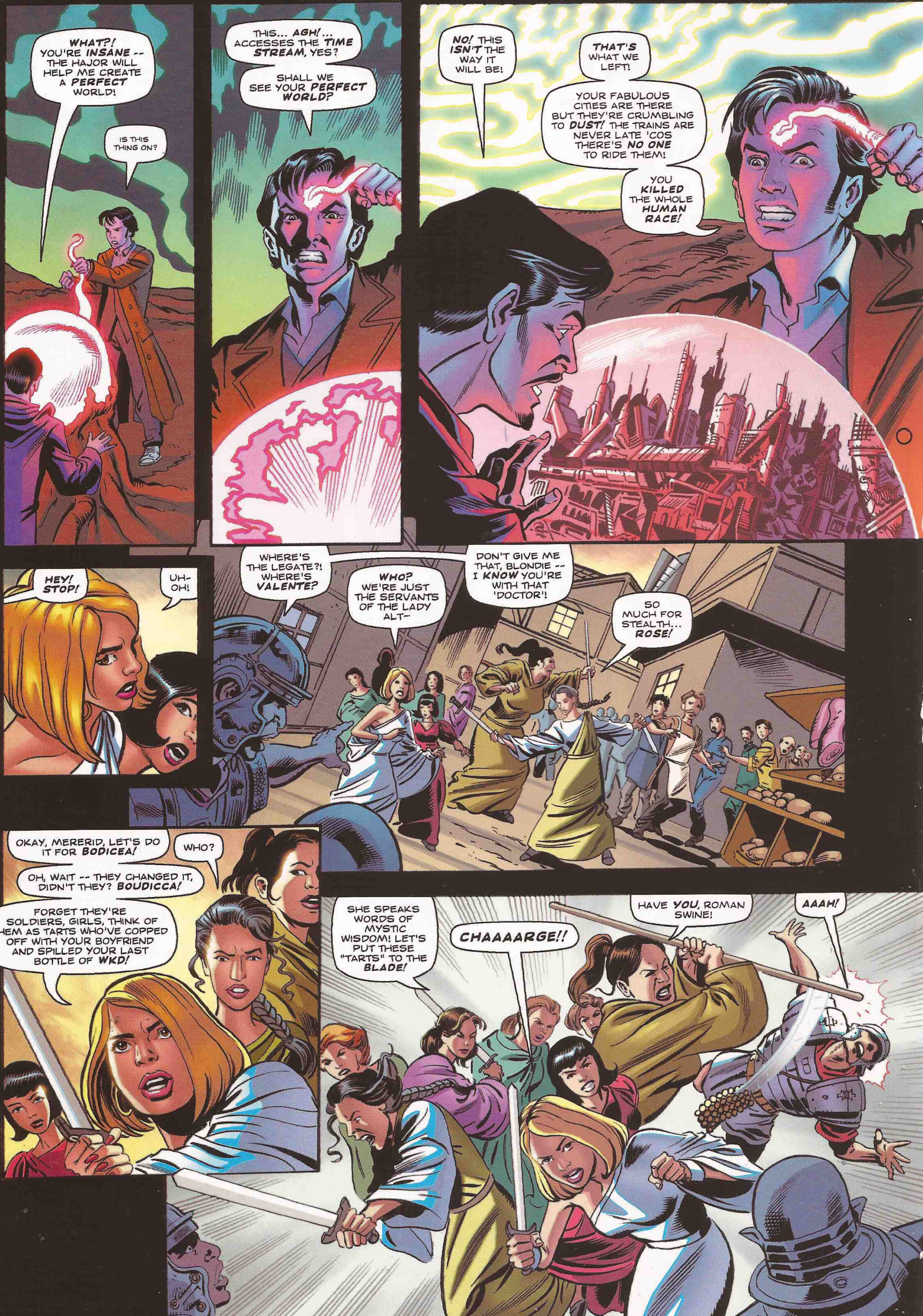
- Story and Art MIKE COLLINS
- Inks DAVID A ROACH
- Colours JAMES OFFREDI
- Lettering ROGER LANGRIDGE
- Editors CLAYTON HICKMAN and SCOTT GRAY

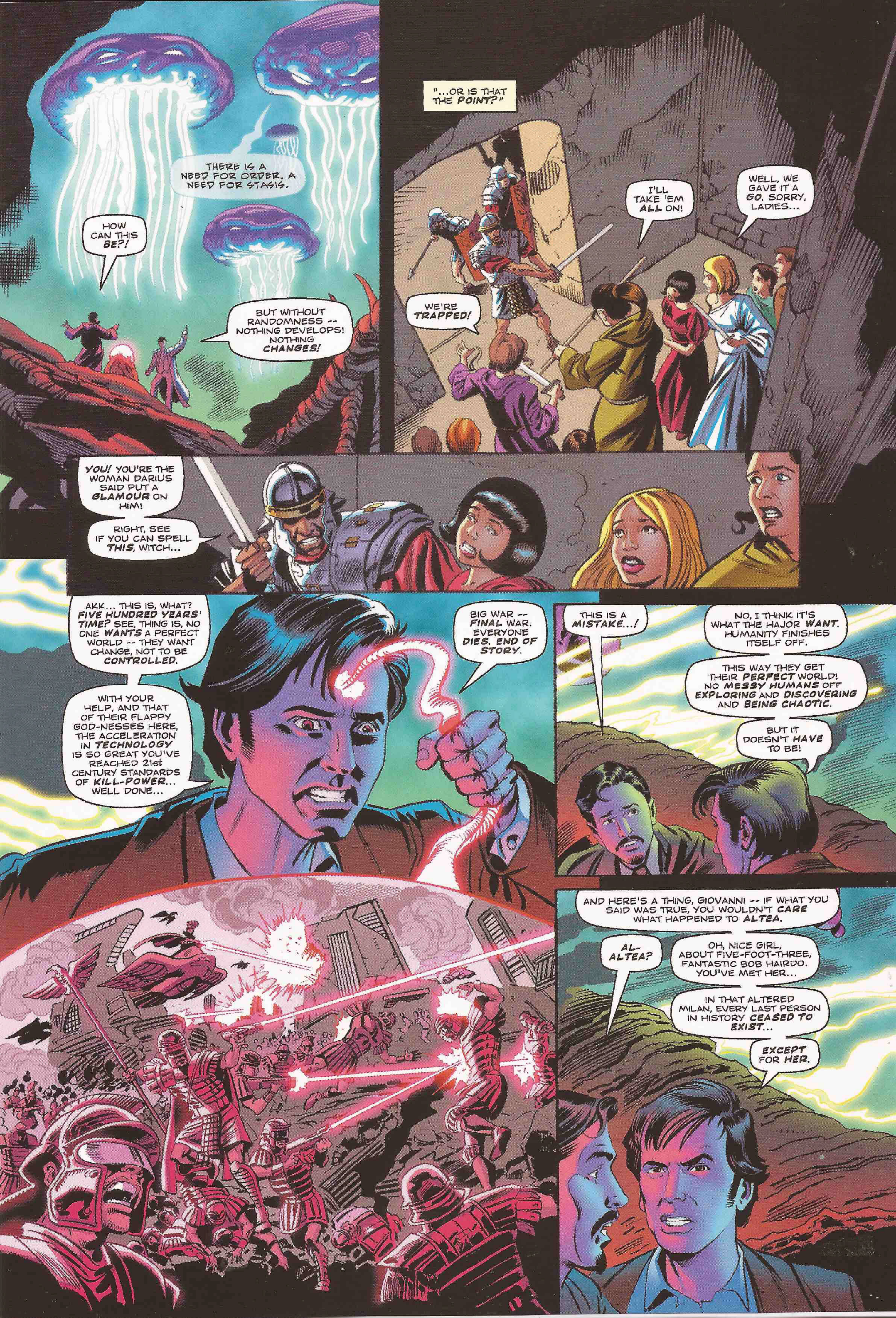

HEY, GIOVANNI! FANTASTIC JOB ON THE WHOLE SWAPPING REALITIES THING -- VERY IMPRESSIVE! SO, WHERE ARE WE THEN?
THIS IS THE REALM OF THE MAJOR!
"REALM"? THAT SOUNDS SO 19th CENTURY -- I THOUGHT YOU WERE ALL ABOUT SHINY CLEAN FUTURES.
THERE'S NOT A RIGHT ANGLE OR A STRAIGHT LINE IN SIGHT HERE!
I'M NOT GOING TWP, AM I, BUDDY? THIS IS ANNWN, THE OTHERWORLD, ISN'T IT? WOMEN MADE OF FLOWERS, BLOKES TURNED INTO PIGS?!
SOUNDS FUN, AERON, BUT NOPE, THIS ISN'T THE LAND OF YOUR GODS. IT'S JUST... ANOTHER PLACE.
GRANTED, A WILD AND WACKY-LOOKING ONE...
OKAY, WOW ME -- WHY ARE YOU HELPING THIS PUFFED-UP LITTLE CLERK BECOME EMPEROR?
YOU MOCK ME, CLANSMAN, BUT THE GODS HAVE SHOWN ME HOW THE WORLD WILL BE UNDER MY RULE!
IT'S ALWAYS "RULE", NOT "SHARE" OR "GUIDE" WITH YOUR TYPE, ISN'T IT, MASSIMO? AND WHO ARE THESE BEAKY JELLYFISH, ANYWAY? I'VE NEVER HEARD OF THEM.
OH, BUT THEY KNOW YOU... TIME LORD!
THERE MUST BE SOME WAY WE CAN GET OUT OF THESE CAGES!
I'D LIKE TO KNOW HOW! WE'VE NO SWORDS AND WE'RE IN THE CENTRE OF THE ROMAN FORTRESS -- GUARDS ALL OVER THE PLACE!
TELL HER, ROSE. THE ONLY WAY WE LEAVE IS AS THE PURCHASES OF SOME WEALTHY ROMAN.
OH! OH, NOW THAT IS TOO PERFECT...
ALTEA, YOU'RE ITALIAN -- HOW DO YOU FANCY BECOMING THE OWNER OF A POSSE OF SMART-LOOKING SLAVE WOMEN?
ROMAN EXPRESS, NEVER LEAVE HOME WITHOUT IT!
BUT HOW...?

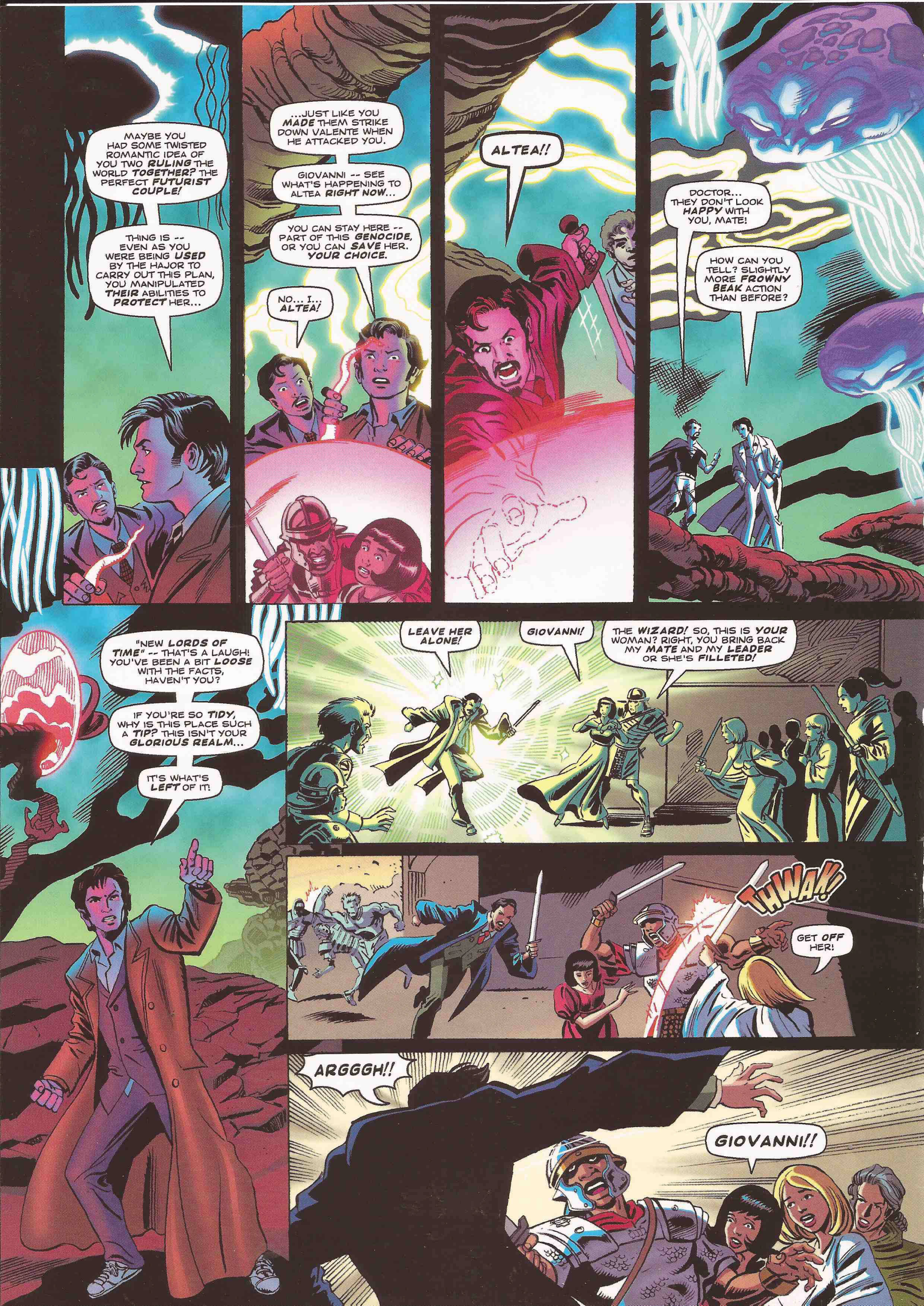

THE HAJOR ARE MORE A CONCEPT THAN A RACE. THEY EXIST TO 'SMOOTH OUT' PARADOXES CREATED BY TIME-TRAVELLERS...
OTHERWISE THE TIMELINE WOULD DISINTEGRATE UNDER A MASS OF CONTRADICTIONS.
WE FOLLOWED YOU, LAST OF THE TIME LORDS. PERFORMING OUR TASK. WHEN WE FOUND GIOVANNI LUCIO.
HIS DREAMS OF A REGULATED UNIVERSE SUITED OUR NEEDS AND DESIRES. WE EXCHANGED HIM WITH THE HUMAN VALENTE, KEEPING TEMPORAL EQUILIBRIUM.
ANOTHER BIT OF GOOD HOUSE-KEEPING?
ORDER MUST BE MAINTAINED, REGULATED.
SO BASICALLY, YOU'RE THE TIME-STREAM'S EQUIVALENT OF THE BLOKES WITH SHOVELS WHO FOLLOW THE ELEPHANTS IN THE DISNEYLAND PARADE?
'COURSE, THAT MEANS I'M THE ELEPHANT. HMMM...
HOW EASILY YOU JOKE. THE FALL OF YOUR PEOPLE LED TO THIS. THE HAJOR CRAVE STABILITY.
THEY SAW IN MY MIND THE FUTURIST WAY TO MAKE A WORLD OF ORDER. THEY WERE NO LONGER PASSIVE FUNCTIONARIES; THEY TOOK ACTION.
BUT WHY HERE AND NOW?
TIME HAS MANY NEXUS POINTS. THIS IS ONE.
ROME IS WEAK, DIVIDED BETWEEN COMPETING WOULD-BE CAESARS...
USING MASSIMO HERE, WE WILL CREATE A MIGHTY ARMY, SWEEPING FROM THE WESTERN ARM OF THE EMPIRE, ADVANCING ON ROME -- REBORN IN FUTURIST GLORY!
FASCIST DAYDREAMS!
WHAT WAS THE 'MISSION STATEMENT' OF YOUR LOT, GIOVANNI? "WAR IS THE BEST HYGIENE"? WIPE THE SLATE CLEAN -- BURN THE MUSEUMS; DESTROY ALL ART AND LITERATURE!
THAT JUST HAD TO APPEAL TO THE HAJOR, DIDN'T IT? NO IMAGINATION, JUST RULES, REGULATIONS...
I'VE SEEN THE WORLD THESE CREATURES HELP YOU CREATE. YOU WOULDN'T WANT TO GO THERE ON HOLIDAY, TRUST ME!
RESTARTING HISTORY ALONG THESE STERILE LINES -- IS THAT REALLY WHAT YOU WANT?!
YES.

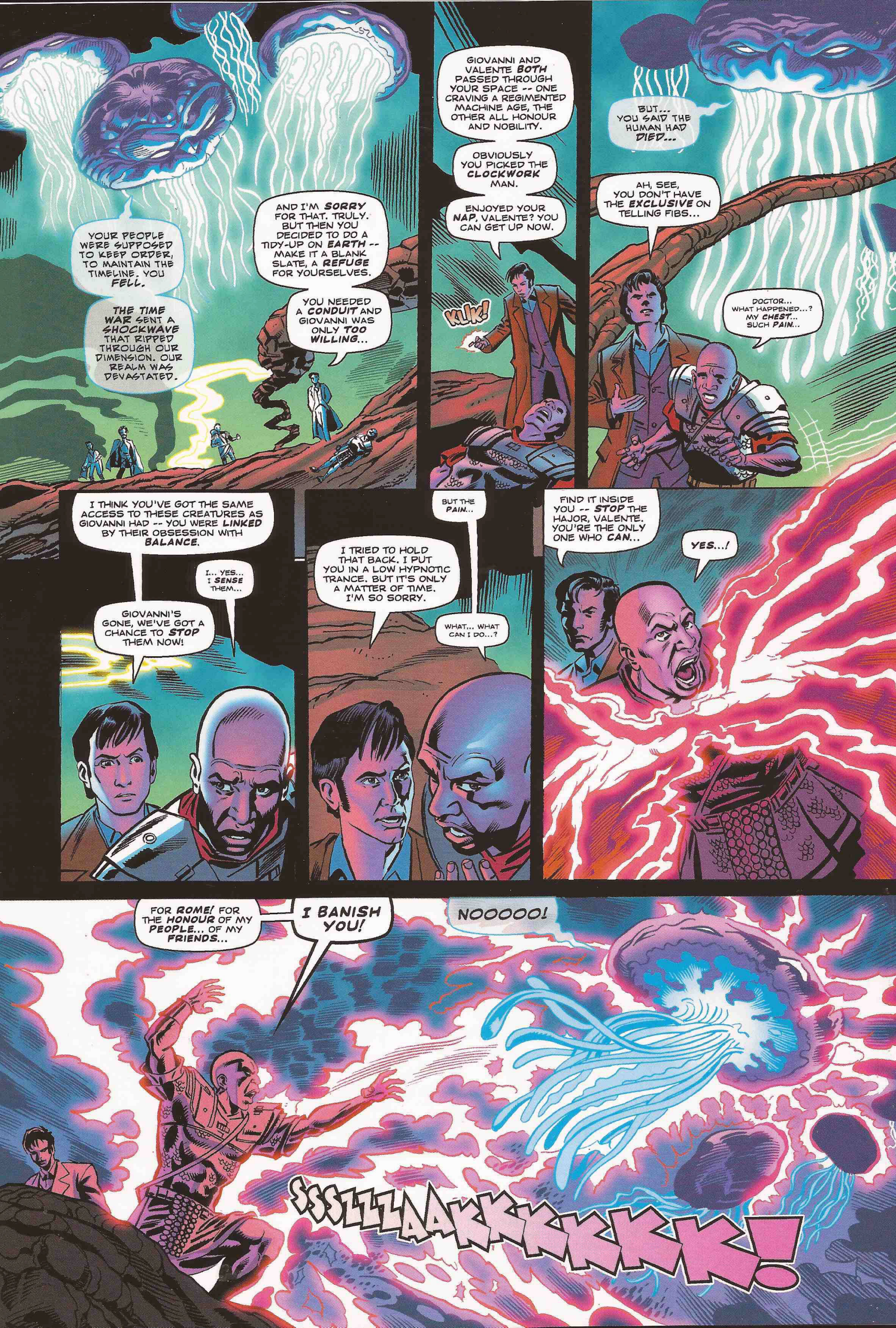

YOU! GUARD! OPEN UP -- I HAVE NO DESIRE TO SPEND ANOTHER SECOND IN THIS PIT!
I - I THOUGHT --
THOUGHT WHAT? THAT THE LADY ALTEA WAS A SLAVE TOO?! IMPUDENT OAF!
SEE? HERE IS MY BILL OF SALE! I WAS SELECTING THE SERVANTS I WILL NEED FOR THE JOURNEY TO ROME!
AH, M-MY APOLOGIES, MADAM, ALL IN ORDER! HOW - HOW MANY ARE YOU TAKING?
OH, FIGURE ALL OF THEM, DON'T YOU RECKON, YOUR LADYSHIP?
THE EFFRONTERY OF THAT LITTLE MAN! WHY, I SHOULD --
YOU ENJOYED THAT, DIDN'T YOU?
YOUR MAGIC PAPER WORKED -- LET'S NOT PUSH IT. WE HAVE TO GET OUT OF THE FORT, QUICKLY...
"...BEFORE THEY REALISE THEY'VE BEEN DUPED!"
AM I JUST SOME PUPPET IN YOUR GODS' PLANS, GIOVANNI?!
OH, BE QUIET, MASSIMO -- YOU'RE USEFUL FOR NOW, DON'T BECOME EXPENDABLE...
NO! YOU PERVERT THE ROMAN DREAM, SERVING DEMONS!
I WILL NOT ALLOW IT!
THE SOLDIER -- THE DREAMER... I'D FORGOTTEN YOU...
SZZAAAKK!
YOU NO LONGER MATTER.
AGGGG!!!
VALENTE! NO!
YOU DIDN'T HAVE TO KILL HIM!

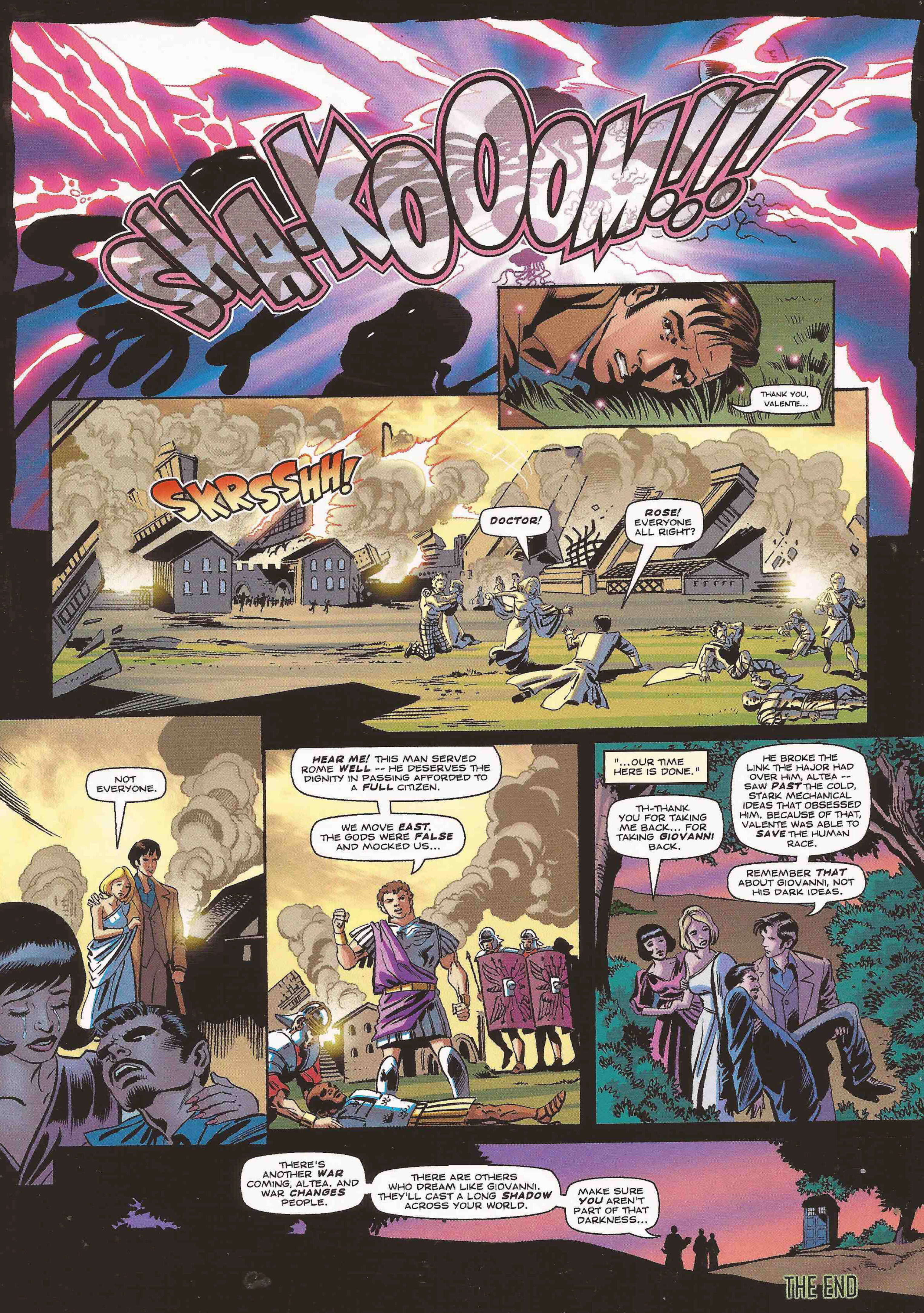

WHY... WHY DID HE DO THAT...?
BECAUSE TO HIM YOU WERE STILL HIS LEADER. A SYMBOL OF HIS BELOVED ROMAN EMPIRE, ONE HE WAS WILLING TO DIE FOR.
I'M SORRY, VALENTE. YOU DESERVED BETTER.
AND THE REAL QUESTION, MASSIMO, IS WHY DID THE MAJOR DO THAT?
THAT WAS A REALLY... HUMAN RESPONSE...
THE DOCTOR'S WOMEN WERE HERE, WE SAW 'EM! MAYBE THEY GOT... MAGICKED TOO?
DARIUS! DID THE WOMEN VANISH IN SOME KIND OF... UH... FLASH?
NOPE. BOUGHT AND PAID FOR BY SOME POSH NOBLEWOMAN. SHE HAD A RECEIPT.
YOU CHECKED THE LETTER YOURSELF?
YEP, SECONDUS. ALL IN ORDER!
BUT DARIUS... YOU CAN'T READ...
OH.
MORE WITCHCRAFT! I'M FINISHING THIS RIGHT NOW! WHICH WAY DID THEY GO?
SOUTH!
LOOK AT HIM! HE SACRIFICED HIMSELF FOR A ROME THAT PROBABLY NEVER EXISTED! BUT IT WAS A DREAM OF INTEGRITY, JUSTICE AND HONOUR!
GIOVANNI, WHAT'S THE EIGHTH EDICT OF THE FUTURIST MANIFESTO? 'TIME AND SPACE DIED YESTERDAY'?
WELL, FULL MARKS ON GETTING JUST WHAT YOU AIMED FOR -- THERE IS NO TIME LEFT FOR THE PEOPLE OF EARTH!)

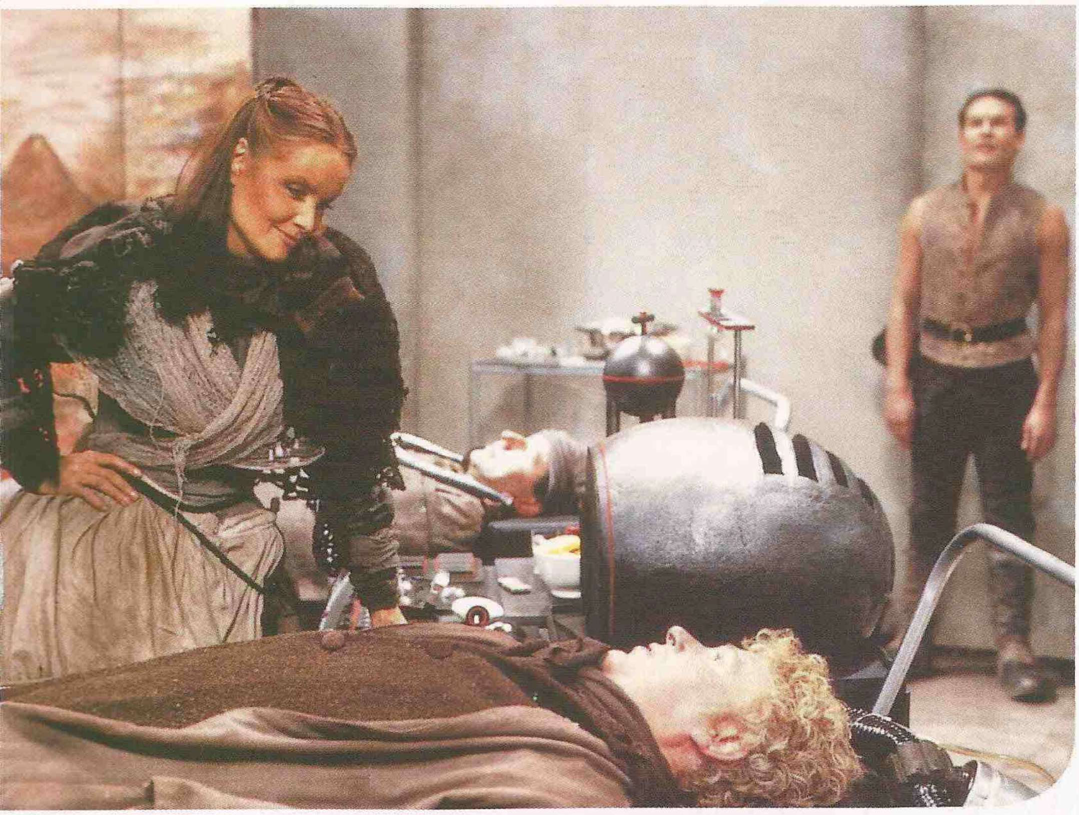

WHAT?! YOU'RE INSANE -- THE HAJOR WILL HELP ME CREATE A PERFECT WORLD!
IS THIS THING ON?
THIS... AGH!... ACCESSES THE TIME STREAM, YES?
SHALL WE SEE YOUR PERFECT WORLD?
NO! THIS ISN'T THE WAY IT WILL BE!
THAT'S WHAT WE LEFT!
YOUR FABULOUS CITIES ARE THERE BUT THEY'RE CRUMBLING TO DUST! THE TRAINS ARE NEVER LATE 'COS THERE'S NO ONE TO RIDE THEM!
YOU KILLED THE WHOLE HUMAN RACE!
HEY! STOP!
UH-OH!
WHERE'S THE LEGATE?! WHERE'S VALENTE?
WHO? WE'RE JUST THE SERVANTS OF THE LADY ALT-
DON'T GIVE ME THAT, BLONDIE -- I KNOW YOU'RE WITH THAT 'DOCTOR'!
SO MUCH FOR STEALTH... ROSE!
OKAY, MERERID, LET'S DO IT FOR BODICEA!
WHO?
OH, WAIT -- THEY CHANGED IT, DIDN'T THEY? BOUDICCA!
FORGET THEY'RE SOLDIERS, GIRLS, THINK OF THEM AS TARTS WHO'VE COPPED OFF WITH YOUR BOYFRIEND AND SPILLED YOUR LAST BOTTLE OF WKD!
SHE SPEAKS WORDS OF MYSTIC WISDOM! LET'S PUT THESE "TARTS" TO THE BLADE!
CHAAAARGE!!
HAVE YOU, ROMAN SWINE!
AAAH!


THERE IS A NEED FOR ORDER. A NEED FOR STASIS.
HOW CAN THIS BE?!
BUT WITHOUT RANDOMNESS -- NOTHING DEVELOPS! NOTHING CHANGES!
"...OR IS THAT THE POINT?"
I'LL TAKE 'EM ALL ON!
WELL, WE GAVE IT A GO. SORRY, LADIES...
WE'RE TRAPPED!
YOU! YOU'RE THE WOMAN DARIUS SAID PUT A GLAMOUR ON HIM!
RIGHT, SEE IF YOU CAN SPELL THIS, WITCH...
AKK... THIS IS, WHAT? FIVE HUNDRED YEARS' TIME? SEE, THING IS, NO ONE WANTS A PERFECT WORLD -- THEY WANT CHANGE, NOT TO BE CONTROLLED.
WITH YOUR HELP, AND THAT OF THEIR FLAPPY GOD-NESSES HERE, THE ACCELERATION IN TECHNOLOGY IS SO GREAT YOU'VE REACHED 21st CENTURY STANDARDS OF KILL-POWER... WELL DONE...
BIG WAR -- FINAL WAR. EVERYONE DIES. END OF STORY.
THIS IS A MISTAKE...!
NO, I THINK IT'S WHAT THE MAJOR WANT. HUMANITY FINISHES ITSELF OFF.
THIS WAY THEY GET THEIR PERFECT WORLD! NO MESSY HUMANS OFF EXPLORING AND DISCOVERING AND BEING CHAOTIC.
BUT IT DOESN'T HAVE TO BE!
AND HERE'S A THING, GIOVANNI -- IF WHAT YOU SAID WAS TRUE, YOU WOULDN'T CARE WHAT HAPPENED TO ALTEA.
AL-ALTEA?
OH, NICE GIRL, ABOUT FIVE-FOOT-THREE, FANTASTIC BOB HAIRDO. YOU'VE MET HER...
IN THAT ALTERED MILAN, EVERY LAST PERSON IN HISTORY CEASED TO EXIST...
EXCEPT FOR HER.


MAYBE YOU HAD SOME TWISTED ROMANTIC IDEA OF YOU TWO RULING THE WORLD TOGETHER? THE PERFECT FUTURIST COUPLE!
THING IS -- EVEN AS YOU WERE BEING USED BY THE MAJOR TO CARRY OUT THIS PLAN, YOU MANIPULATED THEIR ABILITIES TO PROTECT HER...
...JUST LIKE YOU MADE THEM STRIKE DOWN VALENTE WHEN HE ATTACKED YOU.
GIOVANNI -- SEE WHAT'S HAPPENING TO ALTEA RIGHT NOW...
YOU CAN STAY HERE -- PART OF THIS GENOCIDE, OR YOU CAN SAVE HER. YOUR CHOICE.
NO... I... ALTEA!
ALTEA!!
DOCTOR... THEY DON'T LOOK HAPPY WITH YOU, MATE!
HOW CAN YOU TELL? SLIGHTLY MORE FROWNY BEAK ACTION THAN BEFORE?
"NEW LORDS OF TIME" -- THAT'S A LAUGH! YOU'VE BEEN A BIT LOOSE WITH THE FACTS, HAVEN'T YOU?
IF YOU'RE SO TIDY, WHY IS THIS PLACE SUCH A TIP? THIS ISN'T YOUR GLORIOUS REALM...
IT'S WHAT'S LEFT OF IT!
LEAVE HER ALONE!
GIOVANNI!
THE WIZARD! SO, THIS IS YOUR WOMAN? RIGHT, YOU BRING BACK MY MATE AND MY LEADER OR SHE'S FILLETED!
THWAK!
GET OFF HER!
ARGGGH!!
GIOVANNI!!


YOUR PEOPLE WERE SUPPOSED TO KEEP ORDER, TO MAINTAIN THE TIMELINE. YOU FELL.
THE TIME WAR SENT A SHOCKWAVE THAT RIPPED THROUGH OUR DIMENSION. OUR REALM WAS DEVASTATED.
AND I'M SORRY FOR THAT. TRULY. BUT THEN YOU DECIDED TO DO A TIDY-UP ON EARTH -- MAKE IT A BLANK SLATE, A REFUGE FOR YOURSELVES.
YOU NEEDED A CONDUIT AND GIOVANNI WAS ONLY TOO WILLING...
GIOVANNI AND VALENTE BOTH PASSED THROUGH YOUR SPACE -- ONE CRAVING A REGIMENTED MACHINE AGE, THE OTHER ALL HONOUR AND NOBILITY.
OBVIOUSLY YOU PICKED THE CLOCKWORK MAN.
ENJOYED YOUR NAP, VALENTE? YOU CAN GET UP NOW.
KLIK!
BUT... YOU SAID THE HUMAN HAD DIED...
AH, SEE, YOU DON'T HAVE THE EXCLUSIVE ON TELLING FIBS...
DOCTOR... WHAT HAPPENED...? MY CHEST... SUCH PAIN...
I THINK YOU'VE GOT THE SAME ACCESS TO THESE CREATURES AS GIOVANNI HAD -- YOU WERE LINKED BY THEIR OBSESSION WITH BALANCE.
I... YES... I SENSE THEM.
GIOVANNI'S GONE, WE'VE GOT A CHANCE TO STOP THEM NOW!
BUT THE PAIN...
I TRIED TO HOLD THAT BACK. I PUT YOU IN A LOW HYPNOTIC TRANCE. BUT IT'S ONLY A MATTER OF TIME. I'M SO SORRY.
WHAT... WHAT CAN I DO...?
FIND IT INSIDE YOU -- STOP THE MAJOR, VALENTE. YOU'RE THE ONLY ONE WHO CAN...
YES...!
FOR ROME! FOR THE HONOUR OF MY PEOPLE... OF MY FRIENDS...
I BANISH YOU!
NOOOOO!
SSSZZZAAKKKKKKK!


SHA-KOOOM!!!
THANK YOU, VALENTE...
SKRSSHH!
DOCTOR!
ROSE! EVERYONE ALL RIGHT?
NOT EVERYONE.
HEAR ME! THIS MAN SERVED ROME WELL -- HE DESERVES THE DIGNITY IN PASSING AFFORDED TO A FULL CITIZEN.
WE MOVE EAST. THE GODS WERE FALSE AND MOCKED US...
"...OUR TIME HERE IS DONE."
TH-THANK YOU FOR TAKING ME BACK... FOR TAKING GIOVANNI BACK.
HE BROKE THE LINK THE HAJOR HAD OVER HIM, ALTEA -- SAW PAST THE COLD, STARK MECHANICAL IDEAS THAT OBSESSED HIM. BECAUSE OF THAT, VALENTE WAS ABLE TO SAVE THE HUMAN RACE.
REMEMBER THAT ABOUT GIOVANNI, NOT HIS DARK IDEAS.
THERE'S ANOTHER WAR COMING, ALTEA, AND WAR CHANGES PEOPLE.
THERE ARE OTHERS WHO DREAM LIKE GIOVANNI. THEY'LL CAST A LONG SHADOW ACROSS YOUR WORLD.
MAKE SURE YOU AREN'T PART OF THAT DARKNESS...
THE END



THE MARK OF THE RANI

DVD 2 | entertain | **CERT** PG | **PRICE** £19.99 RRP | **OUT** 4 September 2006 | **PREVIEW BY** David Darlington

ALL THE EARLY PUBLICITY MATERIAL FOR this release has pointed out that it wasn't *meant* to be happening! Or not just yet, at any rate. "We were quite deep into work on a Peter Davison story," reveals DVD content producer Steve Roberts. "The remastering was done, a 'Making of...' was in production and replacement video effects done when it started to become apparent that we weren't going to be able to get hold of Peter to contribute to the extra features, because he's just too busy. Normally we would go ahead without the Doctor, but there's always such a huge positive reaction to the Davison commentaries, so we decided that we would postpone it and try to pull together a replacement at short notice. *The Mark of the Rani* wasn't scheduled at all at that stage, but we needed a straightforward story and it fitted the bill."

The most exciting development with this release – if you're as tragic as I am – is the inclusion of an early, unused musical score for Part One. The full details of why John Lewis' music was abandoned and Jonathan Gibbs contracted to replace him is told in the documentary sections of the disc, and it's interesting to be able to assess what a different 'texture' the story might have been given, had events transpired differently.

"That was my idea," Roberts points out. "By complete coincidence, I read about the unused score in a forum on the net – I wasn't previously aware of the background. I asked [audio consultant] Mark Ayres if it still existed, and he told me that the tape was right there in his library, although he had never had a chance to listen to it!" "By the time Steve e-mailed me to ask if I felt like giving it a go," Ayres reveals, "I had already tracked down the master, with the intention that the 'Making Of' documentary should use some of John's music for illustration. I had not considered the possibility of a remix, simply because I had been told that we did not have complete 'clean' dialogue, and so a full 5.1 mix would not have been possible. But then Steve that pointed out that we did have a clean edit of Part One..."

"We discovered that [*Doctor Who* fan] Ian Levine had an un-dubbed early edit of that episode in his collection," says Roberts, "and cogs started whirring in my brain! I asked Mark if he could remix the soundtrack using Ian's tape and the Lewis score and provide an alternative soundtrack for Part One. Despite being hideously busy, Mark couldn't resist!" And are there any other stories where presenting an 'alternative soundtrack' like this might be possible in future? "Personally," Ayres muses, "I would very much like to do more releases using the *Curse of Fenric* model, presenting the original broadcast episodes alongside expanded 'Special Editions'. This might be possible for further Sylvester McCoy stories..."

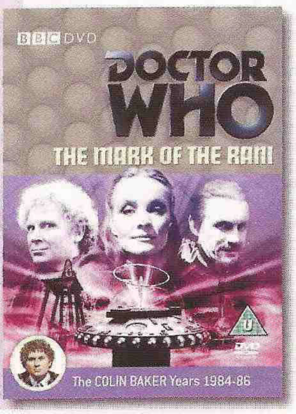
Perhaps the only downside of this release is the absence of the director, Sarah Hellings – who gave the story so much of its 'flavour' – from all of the supporting features on the disc. "Sarah just wasn't available," Roberts laments. "We had a window of opportunity of a single day because of Colin, Kate and Nicola's work commitments, and it just happened to be the day that Sarah was moving to her summer home in France. She was really sorry not to be able to make it, even talking about flying down to London whilst her husband drove down on his own from Scotland – but we realised that it wasn't really practical. But Colin has such a fantastic knowledge of his time in the role from both an acting and production perspective, and he naturally took the lead. They made a great team. It was lovely to meet Kate O'Mara. And Nicola just seems to get more beautiful every commentary! In general, this release is a great example of how extras sometimes just seem to appear out of thin air. I'm so pleased with the package we put together. Steve Bagley gave us a nice little *Now & Then* feature and there's a brilliant little ten-minute piece with Jonathan Gibbs, which Steve Broster knocked together from unused interview material and offered to me on spec. It's so fascinating, I just had to use it!" DWM

> "This release is a great example of how extras just seem to appear out of thin air. I'm so pleased with it!" Producer **Steve Roberts**

FEATURING The Sixth Doctor (Colin Baker) and Peri (Nicola Bryant)

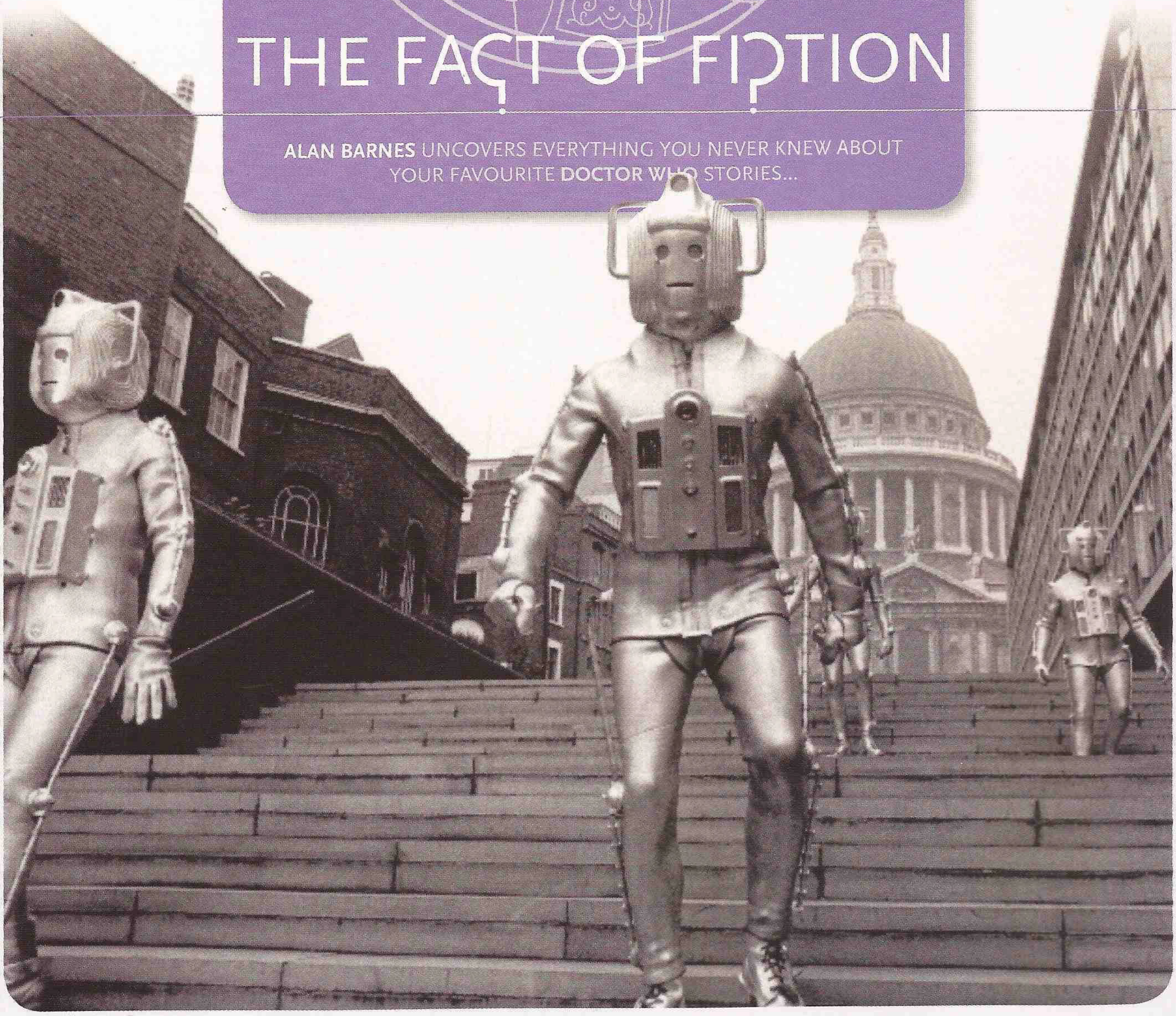
EXTRAS

- Audio commentary featuring Colin Baker and Nicola Bryant and guest star Kate O'Mara
- Documentary – *Lords and Luddites: The Making of The Mark of the Rani*
- Documentary – *Playing With Time*: interview with incidental musician Jonathan Gibbs
- Excerpt from a 1984 *Saturday Superstore* featuring Colin Baker, Nicola Bryant and (on the telephone!) Anthony Ainley
- *Blue Peter*'s report on the history of Ironbridge Gorge, directed by Sarah Hellings
- *Now and Then*: footage of the location as it is now
- Deleted and Extended Scenes
- Photo Gallery
- Production notes
- Isolated music score
- Alternative music score for Part One
- PDF files of the 1985 World Distributors *Doctor Who Annual* and *Radio Times* listings



THE FACT OF FICTION

ALAN BARNES UNCOVERS EVERYTHING YOU NEVER KNEW ABOUT YOUR FAVOURITE **DOCTOR WHO** STORIES...



THE INVASION

"I pity you. But if I get half a chance, I'll kill you..."

IN 1965, THE CULTURAL COMMENTATOR Susan Sontag published *The Imagination of Disaster*, an analysis of science-fiction films of the Cold War era, when humankind was trying to get its collective head around the prospect of imminent nuclear Armageddon (it's reprinted in the collection *Against Interpretation*). Sontag concluded that sci-fi movies of the 1950s and 1960s "normalize what is psychologically unbearable, thereby inuring us to it... They inculcate a strange apathy concerning the processes of radiation, contamination, and destruction which I for one find haunting and depressing."

There's an assumption that 1960s *Doctor Who* – part HG Wells, part O-Level History – was always set apart from the science-fiction of its time, that it had nothing much in common with brash Hollywood fantasies like, say, *Earth Versus the Flying Saucers* (1956). Sontag's essay, especially with reference to *The Invasion*, suggests otherwise. When she discusses the thrills typical to the big-budget, 'urban invasion' movie of the 1950s and 1960s – "weird electronic signals, the noisiest military hardware going, and the leaden tones of the laconic citizens of alien planets and their subjugated earthlings" – you'd think she'd seen Pat Troughton take on Kevin Stoney three years early.

Most interestingly, Sontag discusses sci-fi films' tendency to indulge in "this UN fantasy, a fantasy of united warfare... A great enough disaster cancels all enmities and calls upon the untmost concentration of earth resources." Not only does this sentence anticipate *Doctor Who*'s alien-bashing United Nations Intelligence Taskforce – *introduced here* – it also anticipates a conclusion where UNIT calls upon the Russians and the Chinese, among others, in its efforts to see off the Cybermen threat.

Although UNIT's exploits would form the backbone of the series throughout the early 1970s, mass alien invasions of the type Sontag describes have been relatively uncommon in *Doctor Who*. But if 1960s sci-fi films were fantastic Prozac for concerned citizens of a troubled planet, what does (say) *The Christmas Invasion* (2005) tell us about the world today? That we're the bad guys now, and that all humanity has to offer the universe is targeted mass destruction from Torchwood Tower? *The Invasion* might be in thrall to military might, but for all its bombs and bombast, it at least offers us hope...

ALAN BARNES

DOCTOR WHO
DOCTOR WHO

EPISODE ONE Broadcast: 2 November 1968

In a void, the TARDIS reassembles...

? Having disintegrated during the course of the preceding adventure, *The Mind Robber*, the Ship is reforming as it exits the bizarre Land of Fiction. But *The Mind Robber*'s final episode had actually been transmitted a full three weeks earlier, on 12 October 1968 (the break being down to the Mexico Olympics) – so why begin *The Invasion* on such a weird note? Perhaps to clarify a significant story point: *The Invasion*'s camera script notes that "THE CAM. IS DEFOCUSED AND AS ITS PICTURE SHARPENS WE SEE THE DR SEATED IN HIS CHAIR WHERE WE LEFT HIM BEFORE THE TARDIS BROKE UP" [in *The Mind Robber* Episode One]. The implication, therefore, would have been that the largest part of *The Mind Robber* was all just a dream. Alas, we may never know how strongly the case was made on screen: *The Invasion*'s first and fourth episodes are missing from the BBC archive, the master tapes having been wiped for reuse in May 1971. These have recently been recreated via Flash animation by Cosgrove Hall, married to the original soundtracks, for *The Invasion*'s upcoming DVD release.

The Doctor (Patrick Troughton), Jamie (Frazer Hines) and Zoe (Wendy Padbury) find themselves returned to normal space, the scanner showing the dark side of Earth's moon.

The Invasion's use of the so-called 'dark side' of the moon (which isn't dark at all; the phrase describes the side of the moon permanently turned away from Earth) proved astonishingly prescient. The dark side wasn't totally unknown in 1968 – it had first been photographed in 1959, and the Soviets' unmanned Zond 5 mission had successfully completed a circumlunar flight on 18 September 1968. In consequence, and just ten days after transmission of *The Invasion* Episode One, NASA made public a change to its Apollo programme of lunar exploration; the next Apollo mission would now be the first manned round-the-moon flight. Apollo 8 launched from Cape Canaveral on 21 December 1968, the day *The Invasion*'s final episode went out... and its astronauts first looked down directly on the 'dark side' on Christmas Eve.

A light from the lunar surface resolves itself into a missile headed for the TARDIS. But the landing circuit jams, and the Doctor struggles to dematerialise before the missile hits.

! In the Prologue to Ian Marter's Target Books novelisation *Doctor Who: The Invasion* (1985), the missile (in the text, identified as such by eighteenth-century Highlander Jamie, strangely) is followed by a 'weird glinting craft' which becomes a 'gigantic threat blotting out the Moon' as it cruises towards the TARDIS.

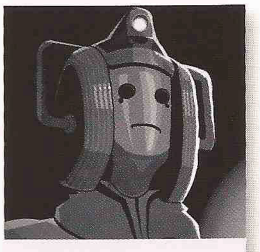
Although it's not explicitly stated whether or not the Cybermen's Eagle (or whatever) has actually landed on the moon as part of their imminent invasion (yes, it's those pesky Cybermen again – although we won't know that 'til Episode Four), they'd definitely make a giant leap for Cyber-kind in the year 2070 (see *The Moonbase*, 1967).

The TARDIS materialises on Earth, amid a field of cows.

This cowfield scene shot on Tuesday 3 September 1968 was the start of an 11-day film schedule, by far the series' lengthiest location shoot to that point. Such a substantial shoot was only made possible by the fact that, despite coming third in the Season Six running order, *The Invasion* was the first story to be made as part of the 1968-9 production block – the regular cast having enjoyed a six-week break since recording *The Mind Robber* as the last of the 1967-8 block.

KEY TO SYMBOLS

- TITLE
- SOURCES
- SCRIPT
- SHOOTING
- CAST & CREW
- CONNECTIONS
- EDITING
- MUSIC
- SPECIAL EFFECTS
- MONSTERS
- VILLAINS
- NOVELISATION
- ! OOPS!
- ? SPECULATION



▲ *A scene from the recreated* ***Invasion*** *DVD.*

▼ *The Doctor, Jamie and Zoe dodge a missile...*

? In the TARDIS, the Doctor wonders aloud if the persons who targetted his ship "knew already" who they were. As it turns out, they (most likely) didn't – there's no indication that the Cybermen cotton on to the Doctor's presence before Vaughn sends them security camera pictures of their old enemy midway through Episode Two. Presumably, therefore, the Cybermen try to shoot down the TARDIS thinking it's a moon probe (or something) that's clocked their hidden fleet by accident – otherwise the Cyber-Director would surely say they thought they'd destroyed the TARDIS in space, rather than telling Vaughn about untelevised adventures on Planet 14 (see later). This, then, can only be an expression of the Doctor developing a paranoid streak... and not a plot thread that isn't followed through properly, oh no...

Since they could have landed in the twentieth century, the Doctor suggests that their old friend Professor Travers might be able to help manufacture a replacement for the broken circuit.

As played by Jack Watling, Prof Travers had featured in *The Abominable Snowmen* (1967) and its sequel *The Web of Fear* (1968). *The Invasion* was purposely designed as a virtual reprise of the latter, with the military – led by Colonel Lethbridge-Stewart (Nicholas Courtney) – meeting monsters massing beneath London's streets, and the Doctor aided by Travers and possibly his daughter Anne (Tina Packer). *The Web of Fear*'s director, Douglas Camfield, was rehired; and, in May 1968 script editor Derrick Sherwin expanded a six-part story idea prepared by Cybermen co-creator Kit Pedler (little of which, it appears, would end up on screen; it's known that scenes involving rat-like Cybermats were planned). However, when it became apparent that an additional fee would have to be paid to writers Mervyn Haisman and Henry Lincoln – creators of both the Traverses, plus Lethbridge-Stewart (and whose third *Doctor Who* script, *The Dominators*, had recently been hacked down from six episodes to five, amid some acrimony) – the production team cooled on the idea. Travers became 'Professor Watkins', formerly a tutor of Anne's; and Anne's probable role was given to another proxy, Isobel.

! Never mind if Travers may or may not be "a baby or a schoolboy", as the Doctor frets – what exactly gives away their location as England in the twentieth century?

The TARDIS' interior and exterior vanishes when the ►

THE FACT OF FICTION

◀ Doctor removes the faulty part.

? Given that a film crew has transported the police box prop all the way to a Gloucestershire field, there must surely be a good story reason for the TARDIS *becoming* invisible (as opposed to landing that way in the first place)? Or maybe director Douglas Camfield just *liked* the idea; he'd attempt to reprise it in a similar sequence filmed (but not used) for *Terror of the Zygons* (1975).

The travellers hitch a lift from a Lorry Driver (Murray Evans), who pulls over to evade a pair of motorbike-riding Patrolmen. He reveals that they are inside a compound owned by International Electromatics – the world's biggest electronics manufacturers. Locals who refused to be bought out by IE cannot be traced by the Driver's un-named associates.

! ? The lorry holds trays of eggs, suggesting that it's a delivery vehicle... and indicating, therefore, that the IE community gets its supplies from outside. In which case – what is a herd of cows doing in the compound? (Is IE attempting to develop cybernetic, self-milking Friesians, or what?)

? An International Electromatics lorry rounds up vagrants for Cyber-conversion in *Rise of the Cybermen* (2006). Set on a parallel Earth, this story also features a microelectronics nabob whose devices are cunningly designed to affect the unwitting user, and who ends up having his body cybernetically replaced, and whose factory (which can be secretly accessed by an underground route) is churning out Cybermen. One could argue that *Rise of the Cybermen* shows the parallel Earth's direct equivalent to the events of *The Invasion*!

The lorry passes through an IE sentry post to exit the compound. Realising the Patrolmen are back on his trail, the Driver turfs the travellers out.

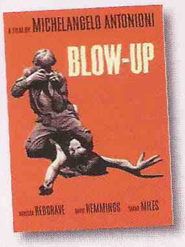
! Strange that the Doctor and co meekly 'get lost' as instructed, showing no interest in the Driver's fate. Is it really feasible that they fail to hear the three gunshots that pierce the still country air just a few moments later...? (Ian Marter covers this in his book by having the travellers chased away by a bull.)

When the Driver refuses to return to the compound, one of the Patrolmen (Walter Randall) shoots him dead.

The Patrolman was the first of Walter Randall's *Doctor Who* roles to not be a non-Briton! Initially Tonila in *The Aztecs* (1964), Randall had taken two parts in Camfield-directed productions: El Akir in *The Crusade* (1965); and Hyksos in *The Daleks' Master Plan*.

▲ The TARDIS crew find themselves inside the IE compound in 1975. Ish.

▲ The Doctor exits his invisible timeship.



▼ The cast celebrate their luck at filming in a Guinness brewery. Hic!

It's fair to assume that, as transmitted, the shooting was nothing like so graphically portrayed as Ian Marter's retelling of it: "The next moment half the driver's head had been blown off all over the inside of the cab."

Further along, the Doctor, Jamie and Zoe cadge a lift in a passing car.

Director Camfield made a cameo appearance as the car driver here.

Having looked up Prof Travers' address in a telephone directory, the travellers arrive at a smart London house – only to find the bell labelled 'Watkins'. The door is opened by model and aspiring photographer Isobel (Sally Faulkner), whose uncle, a Professor in applied physics, has let the house from the now-Stateside Travers. But Watkins has been incommunicado for a week – ever since he went to work for International Electromatics...

Casting notes described Isobel as akin to Susannah York as Swinging London code-breaker Becky Howard in the long-forgotten, Michael Powell-produced *Sebastian* (1968).

Snap-happy Isobel's desire to make her name in the point-'n'-shoot trade slightly undermines the case for *The Invasion* taking place in the 1970s (see later) – commercial photography being the quintessential Swinging Londoner's vocation, from David Bailey and Terence Donovan through to David Hemmings' character in the cult 1966 movie *Blow-Up* [left].

Leaving Zoe to model for Isobel, the Doctor and Jamie head off to IE's London office, unaware that its entrance is being monitored by two men in a parked car – Tracy (Geoffrey Cheshire) and Benton (John Levene), who call their HQ to check the Doctor and Jamie's identities.

? Millbank Tower, in London SW1, doubled for the IE block. Seven years later, Camfield would reuse Millbank's exterior as energy conference venue Stanbridge House in *Terror of the Zygons*; does this mean that IE's HQ, in the *Doctor Who* universe, *is* Stanbridge House, of which Tobias Vaughn is merely a sitting tenant?

Previously a Cyberman in *The Moonbase* and a Yeti in *The Web of Fear*, John Levene graduated to the role of Benton when the original actor was fired for lateness.

The intruders' progress is observed on CCTV by IE's managing director Tobias Vaughn (Kevin Stoney)...

? Casting notes described Vaughn as "sort of Charles Grey" [sic], after the flamboyant British character actor Gray (1928-2000) – who around this time could be seen as the Satanist villain Mocata in

Hammer Films' *The Devil Rides Out* (1968). Whether Gray himself was approached to play Vaughn is unknown, but over 7-21 October, a period when *The Invasion*'s middle episodes were being recorded at Lime Grove Studio D, Gray led the cast of BBC2's three-part *Thirty-Minute Theatre* serial *Something to Hide*, playing Detective Inspector Waugh for former *Doctor Who* producer Innes Lloyd. This could explain the seemingly unimaginative casting of Stoney, who had already played a white-haired megalomaniac, Mavic Chen, in the 12-part, Camfield-directed *The Daleks' Master Plan* (1965-6).

... who has his henchman Packer (Peter Halliday) gas the pair. They are brought up to Vaughn's office, where the boss assures them that Watkins is merely busy. Jamie lets slip mention of the TARDIS circuits, which Vaughn takes to be examined in his workshops, giving Jamie a disposable transistor radio in return. Escorted off the premises, the Doctor reveals that Vaughn blinked far less than the human average.

"The normal rate of human blinking," according to the Doctor, "is about once every ten or fifteen seconds" – *ie* between four and six times per minute. A typical 'resting' blink rate is actually in the region of 20 per minute, rising to reflect emotional stress... such as the stress of being on TV; it's been reported that "the average rate for someone speaking on TV is 31 to 50 blinks a minute." Clearly, Kevin Stoney does not slow his blink rate in the surviving episodes of *The Invasion*, but if it could be proved he *had* achieved this throughout the Episode One scene in question... then, frankly, he's a Cyberman!

Alone in his office, Vaughn uses a control to open up a secret area – where an alien mechanism has been installed.

EPISODE TWO

Broadcast: 9 November 1968

Walking away from the IE building, the Doctor and Jamie realise that they are being followed by Tracy and Benton's vehicle – but their escape down an alleyway is blocked by a second car. Vaughn gives Head Research Assistant Gregory (Ian Fairbairn) one hour to analyse the TARDIS circuits. Meanwhile, Zoe and Isobel decide to check up on the Doctor and Jamie...

Isobel's gramophone is playing, bizarrely, the *Children's Hour* favourite *Teddy Bear's Picnic* (music by John W Bratton dating from 1907; lyrics provided 25 years later by Jimmy Kennedy). The version here is the 1932 recording by the BBC Henry Hall Orchestra, sung by 'Val' [Valarian] Gosling, aka 'Gilbert Russell'.

... who have been taken by car to an airfield and driven up the cargo ramp of a Hercules transport plane...

Despite being more-or-less unrecognisable in the finished programme, Geoffrey Cheshire, playing Tracy, here drove the Jag into the belly of the stationary Hercules himself.

... which is being used as a mobile military HQ by Brigadier Lethbridge-Stewart (Nicholas Courtney), who heads an independent investigative group known as the United Nations Intelligence Taskforce.

For those unfamiliar with the vernacular, a 'NAAFI break' – as requested by Tracy – refers to the Services canteens run by the Navy, Army and Air Force Institutes.

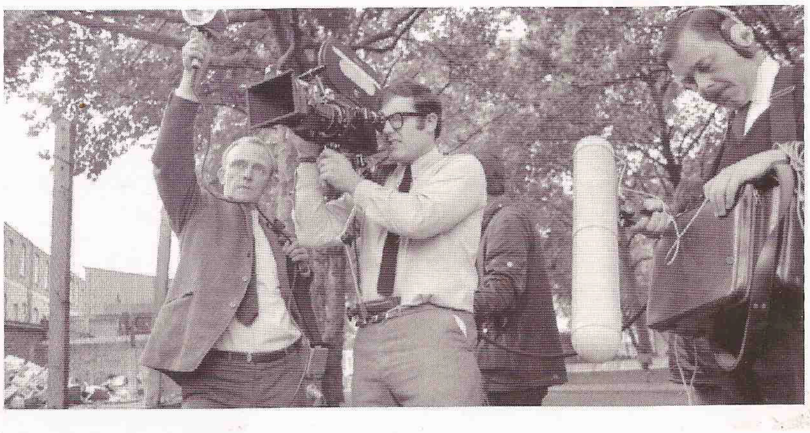
When does *The Invasion* take place? Here the Brigadier tells Jamie that they first met in the Underground "four years ago" ... and opens up a whacking great can of worms. *The Abominable Snowmen* (1967), in which Travers first encountered the Yeti, is clearly dated to 1935 – "over 40 years ago" according to *The Web of Fear*. Therefore the Yeti invaded the Underground no earlier than 1975, and *The Invasion* occurs no earlier than 1979... but obviously no later than 1986, when the Cybermen landed at the South Pole in their début story, *The Tenth Planet* (1966). Certainly, the production team's intention was for *The Invasion* to take place in a 'near future' Earth – videophones, for example, are in use not only within International Electromatics but also in the altogether less hi-tech environs of Whitehall. Opening Episode One a BBC continuity announcer had confidently declared that, "The TARDIS lands in England in the year 1975"; whereas the *Radio Times* listing had claimed merely 'about 1975'. These minor contradictions will become significant in later *Doctor Whos*, where the policy that the UNIT stories transmitted in the early-to-mid-1970s take place between five and ten years ahead of time (occasional slips excepted) is explicitly denied by *Mawdryn Undead* (1983), where the Brigadier is said to have resigned his commission from UNIT in 1976... *ie*, three years before the earliest possible date of this, the first UNIT story!

Not everyone who enters the IE block comes out of it, says the Brigadier... just as Zoe and Isobel arrive there. ▶

▲ *Top: Sally Faulkner as Isobel Watkins.*

▲ *Above: Zoe and Isobel get a ride to IE HQ – in a metal coffin!*

▼ *The boys from the BBC in action.*



▲ *The redesigned* ***Invasion*** *Cybermen in full colour – well, grey and silver at least...*

◀ The secret device in Vaughn's office (voiced by Peter Halliday, uncredited) tells IE's MD that CCTV images of the Doctor and Jamie have been analysed: they are hostiles, recognised from Planet 14, and must be destroyed.

The suggestion of an unseen adventure involving the Doctor and Jamie on the mysterious 'Planet 14' ("Planet Sigma Gamma 14" in the novelisation) has invited much speculation. 1987's iconoclastic comic strip *The World Shapers* (**DWM** 127-9; written by Grant Morrison) proposes that Planet 14 was otherwise known as Marinus, the setting of the First Doctor adventure *The Keys of Marinus* (1964) – to which the Sixth Doctor and an aged 'mad Jamie' return, only to discover its rubber-clad Voord natives evolving into Cybermen.

On the other hand, 1993's *New Adventures* novel *Iceberg* (Virgin Publishing Ltd, written by David Banks) posits that Earth's solar system once numbered 14 worlds. As per *The Tenth Planet* (1966), the Cybermen first developed on Earth's twin, Mondas; but now we're told that two factions of Cybermen actually came into being on Mondas – a radical splinter group of 'total conversion' fanatics, the Faction, eventually migrating to the outermost Planet 14 when Mondas was flung out of its orbit.

Zoe destroys IE's automated receptionist with an insoluble equation. Vaughn instructs Packer to bring the girls to him.

It probably goes without saying that Zoe's "little problem" in the computer language ALGOL doesn't constitute an actual program, let alone one that could cause the machine's innards to go up in smoke. For one thing, the fact that Zoe speaks the program out loud means that it lacks essential punctuation; and for another, a basic of ALGOL (from '*algo*rithmic *l*anguage' – fact!) demands that every 'BEGIN' should be matched by an 'END', which isn't the case here. However, many of the terms used – for example, 'INTEGER', despite being mispronounced by Zoe – are proper ALGOL terms, so it's reasonable to argue that Zoe's speaking a 'future version' of the language... of which there *were* a great many variants, including ALGOL 68. All of which means that this sequence, oddly enough, is slightly more credible than it might appear!

The Brigadier continues to brief the Doctor and Jamie: it transpires that the Driver encountered earlier was a UNIT agent; and that IE has become suddenly successful, holding a virtual monopoly in micro-monolithic circuit design.

Are we to take at face value the Brigadier's assertion that IE "made their real breakthrough in micro-monolithic circuit designs, *undercutting* practically everyone else in the market"? Is it the case that Vaughn's allies' contribution to IE's success is not actually technological, but financial? That before he and the Cybermen joined forces, Vaughn had the know-how, but not the means? (Note that later in the episode, Vaughn will refer to his and his allies' "partnership".) If that's the case, then the Cybermen have not advanced Earth's development – making the story's conclusion tidier than it would otherwise be!

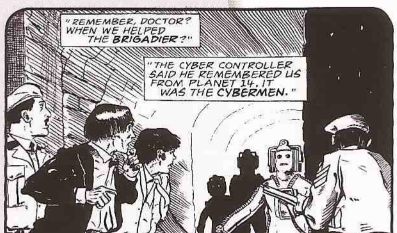
In electronic engineering, a monolithic integrated circuit is defined as an "Electronic circuit formed by diffusion or ion-implantation on a single crystal of of semiconductor, usually silicon." *The Invasion*, therefore, anticipates the silicon microchip, whose direct ancestor was the integrated circuit (IC) developed for mass production by Robert Noyce of Fairchild Semiconductor Laboratories in the late 1950s. In July 1968, Noyce joined forces with Fairchild engineer Gordon Moore (whose Law noted that the number of circuits on a single IC doubled each calendar year) to establish the Intel Corporation – its name contracting '*Int*egrated *El*ectronics'. But the name '*Int*ernational *El*ectromatics' is first known to have appeared on scripts delivered by Derrick Sherwin in the middle of the exact same month as Intel's foundation, which suggests that the similarity between the two companies' names was a barely-credible coincidence.

UNIT, however, has only circumstantial evidence against IE and lacks the authority to search its premises. Before returning the Doctor and Jamie to London to resume their search for Watkins, the Brigadier provides them with a transceiver, to call for help if needed.

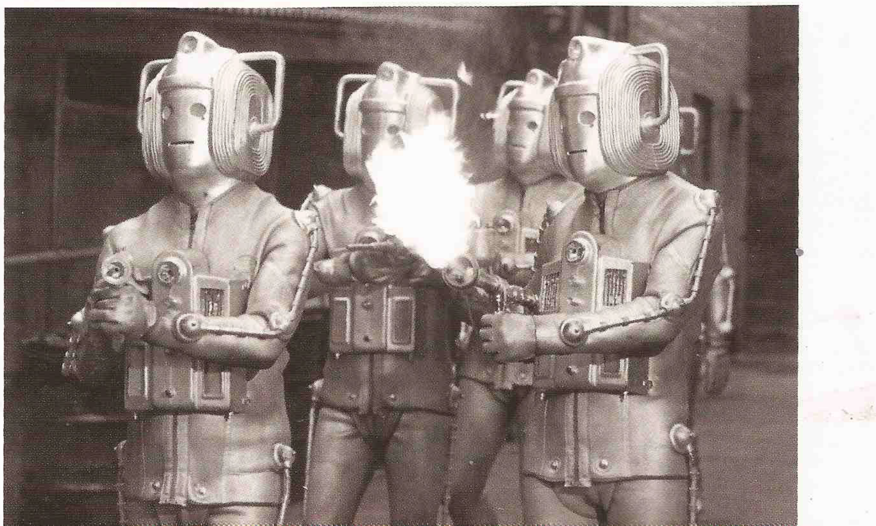
As well as changing the names of both Cambridge physicist Gordon Jones and the Brig's Sandhurst chum Billy Rutlidge – to 'McLeod' and 'Routledge', respectively – Ian Marter's novelisation gives the Lorry Driver a code number: 013. Presumably, then, there's also a '007' in UNIT...

Back at Watkins', the Doctor finds an apparently unnecessary circuit in the radio given to Jamie by Vaughn. They discover a note from Zoe and Isobel, telling them the girls have gone to IE's HQ... where Vaughn is telling Isobel that she may help "persuade" her unco-operative uncle to continue his work. The girls are taken away by Packer...

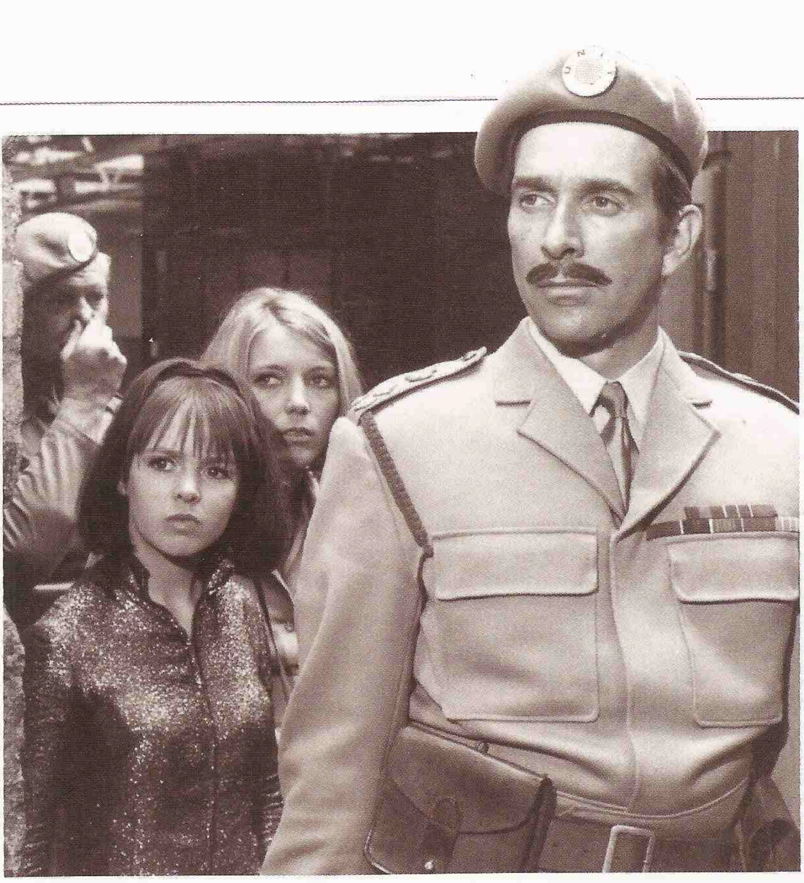
In the time it's taken for the Doctor and Jamie to be transported "back to London" [sic], Zoe and Isobel have been sat around awaiting their interview with Vaughn. (Since Gregory has not yet reported back, the most part of this episode, from the girls' leaving Watkins' place on, must take place in less than one hour.)


"REMEMBER, DOCTOR? WHEN WE HELPED THE BRIGADIER?"
"THE CYBER CONTROLLER SAID HE REMEMBERED US FROM PLANET 14. IT WAS THE CYBERMEN."

▼ *A flashback scene to the events of* ***The Invasion*** *in the 1987* **DWM** *comic strip* ***The World Shapers.***



▼ *Cybermen on the march – and emotions or not, I bet they know how cool those flamethrowers look...*



The Doctor calls UNIT to confirm that Zoe and Isobel were spotted entering IE's HQ... where they find a railway line leading to the rear of the building. Gregory tells Vaughn that the TARDIS circuits are made from an unknown alloy. Entering a storage area, the Doctor and Jamie see a warehouseman carrying a massively heavy, coffin-sized crate under one arm...

! ? "That man must be a superman!" says Jamie of the prodigiously strong IE hand. This point is never properly explained. (Perhaps we're to assume that, like Vaughn, this worker has had his body cybernetically replaced – but no other member of Vaughn's corps displays such abilities. Was this man a test subject, 'cybernised' as a demonstration to Vaughn...?)

A security camera gives the intruders away to Vaughn. Hearing the girls cry out, the Doctor and Jamie rush into an area where, moments before, the immobile Zoe and Isobel had been put into crates and loaded into a rail car...

... and out of the story until Episode Four, enabling Wendy Padbury to go on a week's holiday and miss the Episode Three studio session, scheduled for Friday 4 October 1968.

Pursued by Packer's guards, the pair end up held at gunpoint: "Caught – like rats in a trap!"

EPISODE THREE

Broadcast: 16 November 1968

Vaughn volunteers to open up the crates supposedly containing the girls – but has Packer instruct the goods train carrying them to depart. Outside, the Doctor and Jamie see that the train has gone – whereupon Vaughn offers to transport them to the IE factory himself, to meet the train on its arrival. Sent by helicopter to shadow the pair, UNIT's Captain 'Jimmy' Turner (Robert Sidaway) sees Vaughn's car roll up inside IE's rural compound.

? Vaughn's "private army" of black-shirted, rifle-carrying security guards salute their leader as he enters the IE compound. What with the blocky symbol fluttering on the pennant of Vaughn's Rolls Royce, this is the only real indicator of Vaughan's fascist bent (before his big speech in Episode Eight anyway). There's a problem here, however: under the terms of the 1936 Public Order Act (drafted in response to the notorious 'Battle of Cable Street', sparked by Oswald Mosley's British Union of Fascists), uniformed and/or armed organisations, able to take over the functions of the police or the Armed Forces, are banned. (A whole raft of other legislation would outlaw the weapons borne by IE's elite.) So why is the Brigadier having such difficulty investigating Vaughn? Surely the simplest way to shut down Vaughn would be to appeal to the Home Secretary? Presumably, Vaughn has friends in very high places indeed!

The BBC's Outside Broadcast helicopter (G-AVEE) makes the first of many *Doctor Who* appearances here, doubling for the UNIT chopper.

Vaughn asks about the "illogical factor" in the construction of the TARDIS circuits, but the Doctor is unforthcoming. Soon, Vaughn tells the captive Watkins (Edward Burnham) that Packer will harm Isobel unless he does as he's asked. From Vaughn's office – a replica of his London suite – the Doctor sights not only a "deep space communications system"...

! ? ... actually stock footage of a US Early Warning System. Of course, the only logical reason for the Cybermen's ships to be hiding on the dark side of the moon must be because that aspect is shielded from radio transmissions from Earth (it's long been proposed to situate a radio telescope on the far side for this very reason). In which case, the Cybermen's fleet could not communicate directly to the Cyber-Director on Earth – not by radio, anyhow. So this communications system must be sending and receiving information to some other collection of Cybermen, who can then relay information to the Cybermen stationed above the moon... but their messages would surely then be subject to a very significant time delay, making it difficult to see how the Cybermen could have analysed pictures of the Doctor and Jamie so quickly back in Episode Two.

... but also the UNIT chopper, circling above. The Doctor and Jamie are taken to Watkins' laboratory, where the Professor shows them the 'Cerebraton Mentor' – a teaching machine which can induce emotional change. Using a magnet, the Doctor cuts the CCTV transmission to Vaughn's office, enabling him to talk freely to Watkins. Confronting the Doctor, Vaughn drops his show of innocence, and threatens to hand Zoe over to Packer unless the Doctor delivers to him his means of interplanetary travel within the hour. But he and Jamie escape into a lift, jamming it between floors... ▶

▲ *Top: The Brigadier (Nick Courtney) makes an impact in his first* **Doctor Who** *appearance post-promotion!*

▲▼ *Filming at the brewery's railway line.*

! Earlier on, when Packer takes the lift to Watkins' lab, he clearly presses the button marked floor '3'. But now, when the Doctor and Jamie flee into the lift from Watkins' lab, Jamie says they're "six floors up"!

✂ The Doctor teased Jamie that there was a 50-50 chance of the lift plummeting into the ground in dialogue recorded but soon cut from this sequence.

... and then exiting into the lift shaft. But Packer has the lift reactivated as they climb upwards. The Doctor and Jamie exit onto the factory roof, then descend a fire escape to the train yard, where they search the arrived rail car for Zoe and Isobel.

! The narrative is being dictated by the need to exempt Wendy Padbury from events... is it really credible that Vaughn's car could have made the journey to the compound in far less time than his goods train? History teaches us that fascists have long been aware of the importance of making the railways run on time... and surely not even Tobias Vaughn is immune from London's traffic congestion!

Packer's guards search the train, forcing Jamie to hide inside one of the crates. But something inside is moving...

EPISODE FOUR Broadcast: 23 November 1968

The guards move off, and the Doctor opens Jamie's crate – but before they can determine what the 'something' is, they hear a voice off ordering "those two girls" moved...

! ... but the Doctor stays Jamie, saying they'll "follow in a few moments" – so what's to stop them from taking their "closer look" at the mystery crate in the meantime?

Vaughn tells Packer that he plans to use Watkins' machine to control his allies: he believes emotion might be used to destroy them. Outside, the Doctor and Jamie see Zoe and Isobel unpacked and taken inside the main block. Vaughn delivers an ultimatum to the Doctor over the PA system:

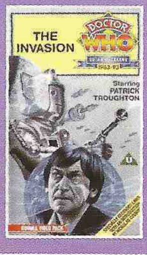
FURTHER INFO

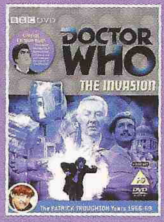
• VIDEO
COMPANY BBC VIDEO
YEAR 1993
CAT NO BBCV 4974
AVAILABILITY DELETED

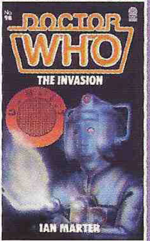
• NOVELISATION
COMPANY TARGET BOOKS
YEAR 1985 (Reprinted 1993)
BOOK NUMBER 98
AUTHOR IAN MARTER
AVAILABILITY OUT OF PRINT

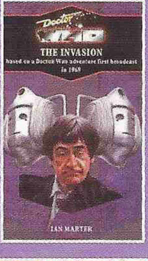
• SOUNDTRACK
COMPANY BBC AUDIO
YEAR 2005
CAT NO 0 5635 232 71
AVAILABILITY OUT NOW

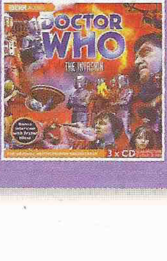
• DVD
COMPANY 2 | ENTERTAIN
YEAR 2006
CAT NO BBCDVD 1829
AVAILABILITY OUT NOV 06











give himself up within ten minutes, or Zoe will "pay the consequences." Jamie spots the girls waving from the window of the tenth floor room they've been locked up in.

! Isobel has a bit of a 'blonde moment' when she asks Zoe, "...why kidnap us? Why didn't they just turn us over to the police or something?" Back in Episode Two, Vaughn explained to her how she was to be used as leverage to ensure Watkins' co-operation!

The Doctor calls the Brigadier to ask if the UNIT helicopter carries a rope ladder, and states his exact location. The helicopter is waiting when they reach the roof. Jamie is lowered on the rope ladder to Zoe and Isobel's window, and helps them climb up to the roof.

🎥 🎭 The rope ladder sequence, thought to have been planned for filming at RAF Fairford but abandoned due to insurance issues, was eventually mounted at Denham Aerodrome in Buckinghamshire. Frazer Hines guarded against giving all and sundry a glimpse of gusset by having lead weights sewn into his kilt... but with Episode Four missing, reports that Sally Faulkner was less well-prepared cannot be confirmed!

Packer's guards open fire on Jamie as he, the Doctor and the two girls are flown away from the factory.

📄 "Fortunately, Vaughn's jackboots couldn't hit a flying elephant!" reports Turner to the Brig; a case of 'flaunt the imperfection' from writer Derrick Sherwin!

Vaughn announces to a panicky Packer that he intends to bring the invasion forward – they have just 24 hours to prepare. He then places a videophone call to Major General Rutlidge (Edward Dentith) at the MOD, ordering him to prevent UNIT from interfering in his affairs.

🎭 Camfield's wife, Sheila Dunn – previously cast by her hubby in *The Daleks' Master Plan: The Feast of Steven* – appears on screen as Rutlidge's Phone Operator; she also loaned her voice to the receptionist in Episodes One and Two, and reportedly to Henlow Downs launch control in Episode Seven.

📄 It's slightly remarkable that, as confirmed by a special caption at the end of Episode Eight, the Ministry of Defence should give such great assistance – a battalion of the Coldstream Guards in the final part! – when their sole representative in the narrative is a shifty, brainwashed traitor...

Back at UNIT's mobile HQ, Captain Turner, hearing talk of a spaceship on the dark side of the moon, shows the Doctor pictures of recent UFO sightings in the south-east, where all of IE's facilities are located.

◎ The Target novelisation talks about "strange elongated hexagonal objects" over Northern Essex (which is where Marter places the IE compound).

The Doctor determines that whatever it was moving inside Jamie's crate, it was being transported to London... and looks over a map for an alternative way into IE's London premises. Soon, he and Jamie are rowing a small canoe up a canal leading to the facility. Inside a warehouse, they

THE INVASION

oversee IE operatives using a device to revive a creature cocooned inside one of the crates: a Cyberman.

Rather than the electrode-like lines clipped onto the Cyberman's cocoon here, the script indicated that the creature should be revived using the 'bioprojector' machine seen in *The Tomb of the Cybermen* (1967).

Having undergone a significant makeover courtesy costume designer Bobi Bartlett – who added chunky 'ear muff' pieces to the helmet design – the Cybermen's reappearance, in a story whose title has been changed from *Return of the Cybermen* to the entirely non-committal *The Invasion*, would appear to have been intended as a surprise revelation. Even the Cyber-director/controller, introduced in the preceding Cyber-story, *The Wheel in Space* (just three stories and 14 episodes back!) has been unrecognisable as such. But on first transmission the gaff was comprehensively blown by the *Radio Times* not once, but twice: first, alongside the Episode One listing; and second, in a mini-feature that ran in the fourth week.

EPISODE FIVE

Broadcast: 30 November 1968

Returning to UNIT's mobile HQ, the Doctor tells Turner that "hundreds, possibly thousands" of Cybermen may have landed... but where, asks Jamie, are they hiding them all?

Zoe's line, "The Cybermen have means of controlling people's minds" refers to *The Wheel in Space*.

The Brigadier reports to Rutlidge – but is told that he has insufficient proof to take direct action against Vaughn. Rutlidge informs Vaughn that the Brigadier intends to tell UNIT Central Command in Geneva of his findings.

In Ian Marter's retelling, the Brig threatens to tell "Field-Marshal Thatcher". Surely he didn't mean...?

Vaughn orders Rutlidge to his office, where Vaughn tells the Cyber-Director that the invasion must take place in 15 hours' time, at dawn – otherwise they may have to face the "combined forces of the entire world."

Oddly, Rutlidge takes no further part in the story from here – Vaughn merely tells Packer, "Oh, leave him to me." The character's demise was cut from the finished episode (for timing reasons?), but a version of the lost scene is played out in Marter's novelisation, which has the wobbly Routledge [sic] now levelling a revolver at Vaughn, who "almost hypnotically" orders the hapless Major-General to "'turn the gun round and point it at your chest... Now, fire!'" Routledge then shoots himself: "he vomited a stream of blood and pitched forward onto his face at Vaughn's feet. Shaking his head at the mess on the carpet, Vaughn strolled over to his desk..."

Packer dispatches newly-revived Cybermen through the London sewers to their allotted sectors. The Doctor soon clocks that a key flood release sewer runs directly beneath the IE warehouse... where Vaughn commands Gregory to try out the cerebraton machine on one of the Cybermen. Berserk with fear, it rushes into the sewers. The Brigadier refuses to let Isobel go to the sewers to photograph the Cybermen; infuriated, Zoe and Isobel determine to search the drains nonetheless. Jamie follows...

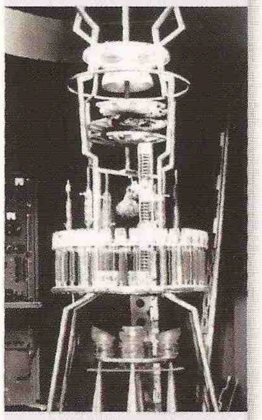
The most likely progenitor for the underground scenes must be *The Web of Fear* again. The Cybermen will presumably store up their acquired knowledge of the capital's cloacal sumps, to which they'll return in *Attack of the Cybermen* (1985).

Meanwhile, the Cyber-Director tells Vaughn that Cyber-transmitter units will be launched into orbit one hour ahead of the invasion – and that if he wishes to control the Earth, he will have to undergo 'complete conversion'.

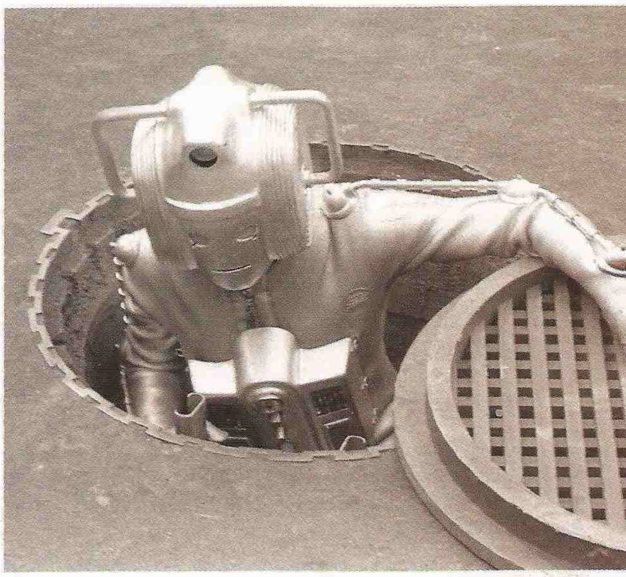
Vaughn has already furnished his guards with "implanted audio rejection capsules" to protect them against Cyber-control. Has he never trusted his allies?

Back at the Hercules, the Brigadier discovers that "those crazy kids have gone off to the sewers to get photos of the Cybermen" – but Corporal Benton has already delivered them to Shepherd Street, not far from Vaughn's HQ. ▶

▲ *Above and facing page: Helicopter shenanigans at Denham Aerodrome. And yes, you can see Isobel's knickers...*



▲ *The Cyber-Director.*



▶ *The Cybermen emerge from the sewers – an image burnt into the mind of every 1960s* **Doctor Who** *viewer...*

◎ The novelisation has Benton setting the "crazy kids" down in Chaplin Street. They're really in Moor Lane, EC2, on 8 September 1968 – a quiet Sunday when all of the City of London scenes were scheduled.

The Doctor sets off to London to investigate the mysterious IE circuits at Watkins' lab...

... leaving UNIT to take care of his friends, which seems uncharacteristic – especially since he's headed their way anyhow!

A Policeman (Dominic Allan) spots Jamie, Zoe and Isobel entering a manhole, and chases the "young idiots" into the sewers. There, Isobel sights and snaps the berserk Cyberman – but two more Cybermen kill the copper. Jamie, Zoe and Isobel are trapped...

EPISODE SIX

Broadcast: 7 December 1968

A Land Rover brings Turner, Sergeant Walters (James Thornhill) and Private Perkins (Stacy Davies) to the manhole, where Benton is waiting. Below, the berserk Cyberman rushes dementedly past Jamie, Zoe and Isobel. The UNIT men enter the sewers, where they see the rogue Cyberman crash into the two who killed the policeman. Turner orders his men to throw hand grenades at the aliens...

◎ Not even the Cybermen are immune from Ian Marter's bloodthirsty prose: "The grenade exploded in the monster's chest unit and thick black fluid pumped copiously out of the severed tubes as part of the tunnel roof collapsed onto its head."

... Perkins panics and is killed by a Cyberman's weapon. Zoe and Isobel are escorted out of the manhole – but the last surviving Cybermen grabs Jamie's leg as he exits, Walters beating it off with the butt of a rifle.

! It can't be sheer force that causes the Cyberman to relax its grip – but since it can't feel pain, why does the Cyberman let go of Jamie's leg?

Isobel develops her pictures, but the Brigadier thinks the blurry images won't be enough to convince his superiors.

! Why should UNIT Central Command think that the Brigadier would present them with faked alien photographs, as he fears?

▲ *Setting up for the Cybermen's iconic march down the steps of St Peter's Hill – in the shadow of St Paul's Cathedral.*

▼ *Filming the battle between UNIT and the Cybermen.*

► *The Doctor (Patrick Troughton) and Tobias Vaughn (Kevin Stoney), prepare to attack the Cybermen with the help of the 'Cerebraton Mentor'. Catchy name, that.*

Meanwhile, Vaughn is presented the modified cerebraton mentor by Gregory and Watkins. Vaughn turns the fear-inducing device on the Professor, who swears he will kill Vaughn if he gets the chance... whereupon Vaughn orders Packer to give Watkins his gun. The Professor fires three shots into Vaughn's (cybernetic) chest... to no effect.

? Here's the best evidence that Vaughn's *entire* body is artificial (not that he's merely had his internal organs replaced) – cos Vaughn couldn't know that Watkins wouldn't just shoot him straight through the head!

At Travers' house, the Brigadier is told that Watkins, Gregory and two IE guards have left the IE building. Turner rallies a full assault platoon to intercept them...

◎ If it seems weird that the dramatic events following go undramatised, that's because a whole film sequence showing the UNIT ambush was dropped from the schedule. It was intended that a jeep containing Turner and three UNIT squaddies would block Gregory's way – there'd be an exchange of gunfire, with Watkins making a break for it... and Benton shooting Gregory dead. (The scene appears in the Target book.)

Later, Gregory returns to Vaughn's office, telling how he'd run away when 30 or more UNIT men had ambushed their car, killed the guards and rescued Watkins.

? In rewriting the episode to cover the abandoned sequence, the number of UNIT troops deployed to rescue the Prof has increased tenfold! Or is Gregory just making a wild exaggeration here, to impress Vaughn?

In the sewers, two Cybermen kill a man on Packer's order.

! Camfield's chosen camera angle makes it very unclear that the man is Gregory, played by Ian Fairbairn.

Watkins and the Doctor conclude that the apparently purposeless circuits implanted in IE devices (such as Jamie's radio) are "emotional circuits" – an artificial nervous system that, when activated by the Cybermen's signal, will produce a "Cyber-hypnotic force" to control humans. The only way to block the signal, says Zoe, is by means of a depolarizer, worn at the back of the neck. Fortunately, Watkins has a few such 'neuristors' in the house...

... very fortunate, that, even if the technology is broadly in Watkins' line! Both the "Cyber-hypnotic force" and the means to resist it were introduced in *The Wheel in Space*.

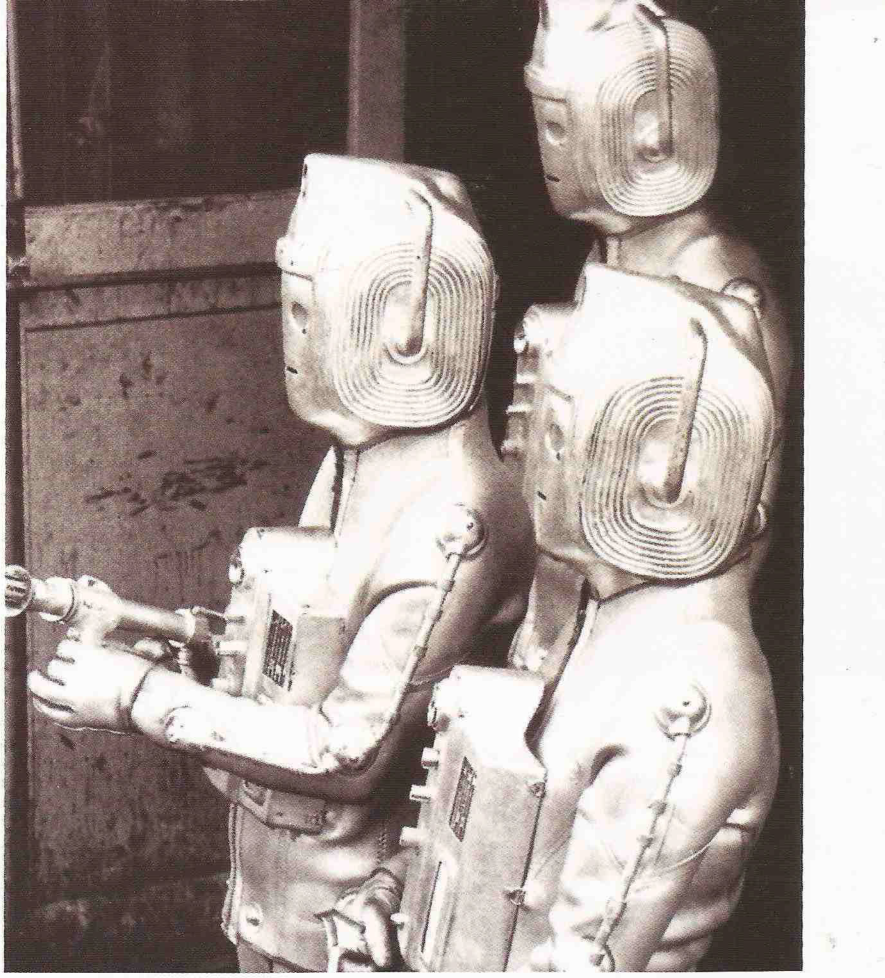
As dawn breaks, the Cybermen's pulsing signal can be heard all over London. The Doctor realises too late that his depolarizer has dropped off, and collapses. Londoners begin to succumb to the signal...

THE INVASION

... the various City types being, apparently: an Architect (Trevor Shewring) at Distaff Lane; a City Gent (Simon Stapely) at St Nicholas Cole Abbey; a Window Cleaner (Roy Denton) at the College of Arms; and a Charlady (Lyn Turner). The script suggested that a paper boy and a milkman might also appear. Not many people appear to feel the effects of the Cybermen's signal – but then, it is dawn; most Londoners will still be getting up.

The Cybermen emerge, in force, from the capital's sewers...

The Cybermen emerge from a manhole in Queen Victoria Street, descend the steps at St Peter's Hill, on the southern approach to St Paul's, and march along Knightrider Street. Supposedly, plans to film the monsters at Tower Bridge, the Houses of Parliament, Hyde Park, and various Underground stations had to be abandoned – but this remains arguably the most renowned film sequence in *Doctor Who*'s history. The 'steps from St Paul's' sequence was reshot, with 1980s-style Cybermen, as part of the documentary *30 Years in the TARDIS* (1993).



▲ More of *The Invasion*'s explosive Cyber-finalé...

EPISODE SEVEN Broadcast: 14 December 1968

With a new depolarizer fitted, the Doctor comes round. Thinking UNIT incapacitated, Vaughn instructs Packer to recapture Watkins, to begin manufacture of the cerebraton machines. Walters arrives at Travers' pad, to collect the Doctor and friends, plus Turner and Watkins...

Back in Episode One, Travers' front door was put up in studio – but here we see the exterior proper: 18 St James' Gardens, Kensington, filmed on 11 September 1968.

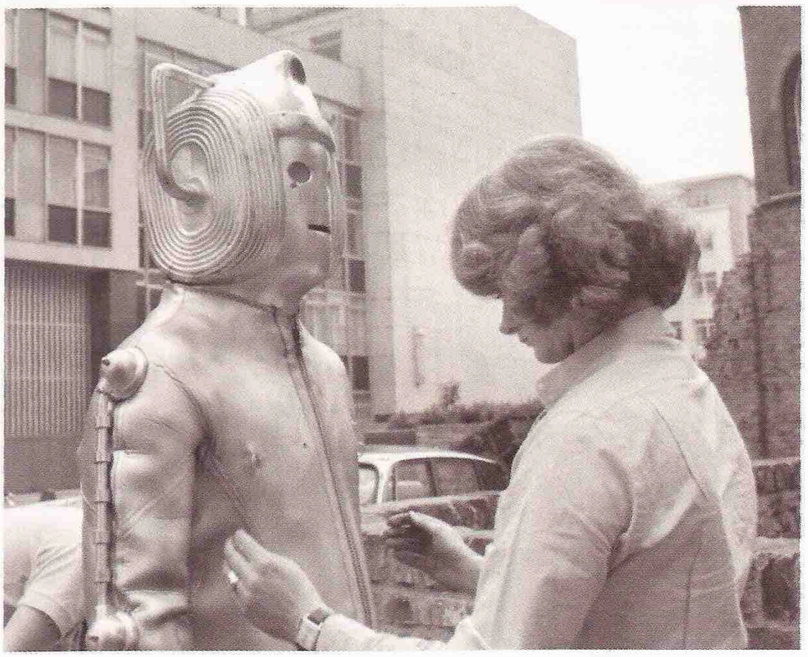
As they exit the house, both Watkins and Jamie are wounded by gunfire from Packer's men...

Jamie's injury was to enable Frazer Hines to have his week off... and skip Episode Eight's studio recording, scheduled for Friday 8 November 1968.

UNIT's mobile HQ is in flight when Walters confirms that New York, Moscow and Peking are all uncontactable...

... but the suggestion remains that the only Cybermen in the world are centred around London. So how do Vaughn and his allies plan to quell the rest of the globe, when the remainder of the fleet will (as is shortly to be confirmed) be landing at the IE compound?

▲▼ ... and more from the St Paul's march – even Cybermen have to check they've zipped up...



The Brigadier suggests cutting off the Cybermen's signal by placing a warhead on top of a Russian moon rocket, due to launch at the time of the attack.

Ian Marter's novelisation names the Russian base "Nykortny"... after, of course, 'Nick Courtney'.

When the Doctor points out that the Cybermen's fleet will be landing at the IE compound, the Brigadier suggests shooting their spaceships down as they arrive. The Doctor tells Zoe to help the Brigadier – while he goes to confront Vaughn. The Hercules sets down Turner and the Doctor...

... who gets behind the wheel for the first time when he drives off in a Land Rover, in another instance of *The Invasion* anticipating the Third Doctor's era.

... before heading off to Henlow Downs Defence Base. Via the sewers, the Doctor makes his way into the IE block...

The Doctor's flipping of a coin to choose which tunnel to take was an unscripted Troughtonism.

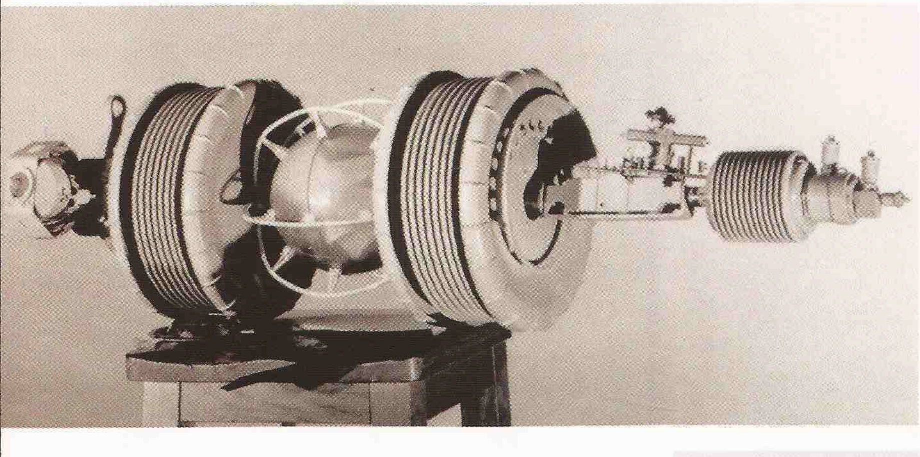
The Brigadier's party enters Henlow Downs, reviving its personnel – including Major Branwell (Clifford Earl) and Sergeant Peters (Norman Hartley) – who ready their missiles.

Both Earl and Hartley had featured in earlier Camfield-directed *Doctor Whos*: respectively, as the Station Sergeant in *The Daleks' Master Plan: The Feast of Steven* and as Viking Ulf in *The Time Meddler* (1965).

The Cybermen's fleet is tracked from Henlow Downs, where Zoe calculates a way of launching the missiles in a formation to set off a chain reaction of explosions. When the missiles strike, the Cyber-Director blames Vaughn for the mission's failure and announces that: "A Cyber Megatron bomb will be delivered. We must destroy life on Earth completely..."

Why? Buried back in Episode Five was the reason for the Cybermen's invasion: Vaughn had promised to supply the Cybermen with the minerals they require in exchange for complete control of the planet. Which ▶

THE INVASION



▲ *A model of the Cyber-ship – it'll meet a sticky end at the hands of the Russians. Hooray!*

rather begs the question: why not just deliver their Cyber Megatron bomb in the first place? The Cybermen don't need life on Earth, plainly – merely its minerals. But, as Vaughn points out early in Episode Eight, the Cybermen already on Earth will be destroyed by the bomb. So where was the tactical advantage in the invasion at all?

EPISODE EIGHT

Broadcast: 21 December 1968

Aboard the Hercules, Benton is monitoring the open channel on the Doctor's radio – and tells the Brigadier about the Cybermen's change of plan.

"Benton?" asks the Brig, surprised. "Well, what's happened to Sergeant Walters?" A good question: he's taken over the Geneva link, apparently (er, won't they all be out for the count, thanks to the IE transistors?). In fact, actor James Thornhill was unexpectedly unable to make the studio session, giving John Levene another unexpected chance to prove his worth.

Unhinged, Vaughn uses the cerebraton to destroy the Cyber-Director. The Doctor says that the bomb will be targeted at the planned landing site – and tries to persuade Vaughn to help him deactivate the transmitter at the IE compound. Packer is killed by a Cyberman. Listening in, the Brigadier tells the Doctor that Turner has reported in: it will take ten hours to get the Russian rocket to its destination.

Couldn't the combined intelligence of UNIT have sussed that out without going to the trouble of flying Captain Turner to Russia?

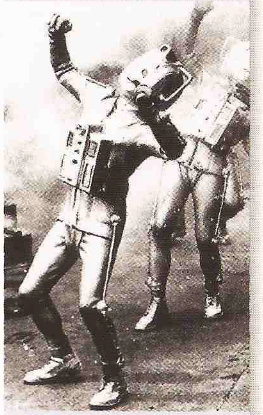
A UNIT chopper is waiting for the Doctor and Vaughn. The Hercules takes off, on its way to rendezvous with the Doctor at the IE compound.

How does Zoe know that the Doctor will have to fight his way through "200 Cybermen" at the compound? Why 200?

The Russian rocket launches. Landed, the Doctor and Vaughn try to make their way to the transmitter control room across the roofs of the compound, protected only by the cerebraton held by Vaughn. The Brigadier's platoon, plus Zoe and Isobel, arrive at the compound – and bring a bazooka to bear upon the Cybermen they encounter.

Ministry of Defence assistance stretched not only to hardware, but also members of the 2nd Battalion of the Coldstream Guards, under one Major Courage, who doubled as UNIT troops. The same location – indeed, some near-identical shots! – would be reused in *Spearhead from Space* Part Four.

The Doctor and Vaughn advance upon their target, but Vaughn is killed by one of his former allies...



▲ *Ow! The UNIT troops bring out the big guns.*

... or is he? Spoiler alert: Vaughn makes a surprise reappearance in *Doctor Who: Original Sin* (Virgin Publishing Ltd, 1995), a *New Adventures* novel written by Andy Lane. Here, the Seventh Doctor finds himself pitted against the chairman of the all-powerful company 'Interstellar Nanoatomic ITEC' (an anagram...) – his old enemy Vaughn; who, it transpires, had cheated death by transmitting his consciousness via satellite into one of 14 identical robot bodies controlling IE's businesses across the globe. Over the next thousand years, Vaughn continues to influence the development of Earth from behind the scenes.

Other post-*Invasion* business is attended to in the *Missing Adventures* novel *Millennial Rites* (also 1995), written by Craig Hinton. Here, the Sixth Doctor encounters Vaughn's former PA, Ashley Chapel – who, by 1999, has established his own global electronics company. Allied to another extraterrestrial intelligence, he is plotting to put the micro-monolithic circuitry used in the Cybermen's original invasion to no-less-devastating use...

The Brigadier catches up with the Doctor, who points out the control room... then poses for Isobel's camera as the Brigadier's men finish the job.

The battle was scripted to have ended on a more conclusive note – with the Brig throwing a grenade inside the control room, a wounded Cyberman lurching out... and falling from the roof, just missing Isobel below.

Henlow Downs reports a large UFO approaching Earth: the Cybermen are bringing their bomb into closer range. The Brigadier orders the Russian rocket turned to the Cybermen's new position. 12 minutes later, the bomb is launched: the first missile goes wide, but the second strikes. Moments later, the Russian rocket hits the main Cybermen spaceship. Some time later, Captain Turner picks up Zoe and Isobel (now a pro photographer) from Travers' house...

Poor old Jimmy Turner: Benton and the Brig would be retained as UNIT regulars from *Spearhead from Space*, but the Captain's role would be filled by a succession of fill-in officers until the arrival of Mike Yates (Richard Franklin) in *Terror of the Autons* (1971).

He takes the both of them, plus the Doctor, to the former IE compound, collecting Jamie from hospital as they go, parking his jeep beside the field where the TARDIS first landed. The Doctor steps inside the invisible TARDIS to restore its exterior... then he, Jamie and Zoe depart.

We'll be covering the DVD of The Invasion *in* **DWM 376**.

▼ *Isobel gets some good snapping practice in the aftermath of the Cyber attack.*

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Art Attack!

Episode 11: FEAR HER

Written by MATTHEW GRAHAM | Directed by EUROS LYN | Broadcast Saturday 24 June 2006

▲ *The Doctor makes contact with the Isolus.*

LAST YEAR'S PENULTIMATE STORY, *Boom Town*, was an experimental episode that encapsulated a lot of what that first series was all about – how the past shapes and scars us, taking responsibility for the consequences of your actions, and, uh, flatulent aliens! Occupying the same Episode 11 slot, *Fear Her* similarly reflects many of the themes that have cropped up during the preceding ten weeks, tying them up in a tale that's both familiar, and yet quite unlike anything else we've seen.

The location – a London street decked out in Union Flags as the nation celebrates, but with people going missing in mysterious circumstances – is familiar from *The Idiot's Lantern*. The 2012 setting, cleverly enhanced by futuristic number plates and computer televisions, and the imaginative special effects of the trapped children and angry scribbles means that the similarities aren't quite so obvious, but there's still a nagging suspicion that we've seen this all before. Swap crayoned kids for faceless grandmas, mix in a monstrous father figure, and the basic premise starts to look pretty samey.

But where *Fear Her* is innovative is in the way that it develops its storyline to defy expectations. *Doctor Who* stories featuring alien possession are ten-a-penny, but it's rare to find an alien that *doesn't* want to conquer the Earth or the universe, but just wants love. Taking this series' 'love and monsters' theme to an extreme, writer Matthew Graham gives us a creature that's a lost and lonely child, recognising a kindred spirit in the isolated Chloe Webber. Love, or the lack of it, turns Chloe into a monster, and, in the end, only love can save the world.

Taking another theme to its extreme, Graham pushes the 'domestic approach' to the limit, confining the majority of the story to the Webber household, and neatly linking the huge scale of the Olympic Stadium to a semi-detached. By setting almost the whole episode in Dame Kelly Holmes Close, Graham is able to explore some of the implications of the story – how would the local community react to a child-snatching monster in their midst, and can Trish and Chloe ever escape from the horror of an abusive husband and father?

This year's monsters have struck closer to home than ever before, from clockwork robots under the bed to Cybermen in the living room. *Fear Her* goes a step further, playing on the most basic childhood fear of the bogeyman in the closet. There's something primal and terrifying in the manifestation of Chloe's dad breaking out of the wardrobe and into the real world. Arguably it's a step too far, with the potential to upset young viewers, particularly as the mad dad strand doesn't always fit well with the rest of the story, which is really about a lonely child searching for companionship, and at times feels thrown in unnecessarily to create another source of danger.

It's a shame that the episode doesn't come together as successfully as it might, particularly because in the final few minutes Graham links the council roadworks, the Olympic Games, and Chloe's drawings together to create a genuinely engaging and exciting climax. As Chloe sketches the whole world on her bedroom wall, the stakes are suddenly raised to another level, even as Graham maintains the focus on the Webber house. If the twee finale somewhat undermines this (and apparently causes Huw Edwards to have some sort of emotional breakdown live on air), it's hard not to laugh at the sheer cheek of having the restored Doctor triumphantly light the Olympic torch.

Throughout *Fear Her* the Doctor is at his wackiest, waxing lyrical about edible ball bearings like a wannabe stand-up comic, before taking command in the Close. His relationship with Rose has never seemed stronger – there's a lightness of touch in their scenes, as though they're both in on a cosmic joke that the rest of us can only ponder. But both we and Rose are reminded that the Doctor's still an unknown quantity, when he casually mentions that he was once a dad. David Tennant's unpredictable performance, jumping from introspection to acid one-liners, eating jam off his fingers and gently stroking Chloe's hair, is mesmerising.

This is Billie Piper's episode, though, and she's superb, giving us a Rose who's got over some of her earlier jealousy and whose relationship with the Doctor is completely effortless. Operating on a human level that the Doctor doesn't always appreciate, it's Rose who drives their investigation. When the Doctor's trapped in a drawing, Piper movingly conveys Rose's anger and loss. It's a brave move to have her try to terrorise Chloe into restoring the Doctor. Once she's got hold of her emotions, though, Rose doesn't need the Doctor's clever sci-fi device to save the day. She works out the solution herself, saving the Webbers, the Olympics and the world through her combined practical intelligence, curiosity and implacable courage.

▶ *The missing children, trapped in Chloe's drawings...*

This is true of *Fear Her* as a whole: the sci-fi technobabble and occasional *Star Trek* syrup detract from the comedy of the council road works and the strong characterisation. The lasting impression is of a story packed with some stunning images – the animated drawings and the Isolus creature – mixed in with some clumsy exposition and one too many talky scenes. If the episode as a whole doesn't quite gel, there's enough that's different to make it worth a second look.

MATT MICHAEL

▼ *Trish and Rose discover the reason for Chloe's strange behaviour...*

Time to say goodbye...

Episodes 12 & 13: ARMY OF GHOSTS/DOOMSDAY

Written by RUSSELL T DAVIES | Directed by GRAEME HARPER | Broadcast Saturdays 1-8 July 2006

IT'S HARD TO BELIEVE, BUT THIS IS IT: the end of the line. After 11 weeks of whispered references to Torchwood, dire warnings about Rose's future (not least from the tabloid papers!), and a series that's seen the Doctor and Rose drift apart before becoming closer than ever, *Army of Ghosts* and *Doomsday* see us out on *Doctor Who*'s biggest bang ever.

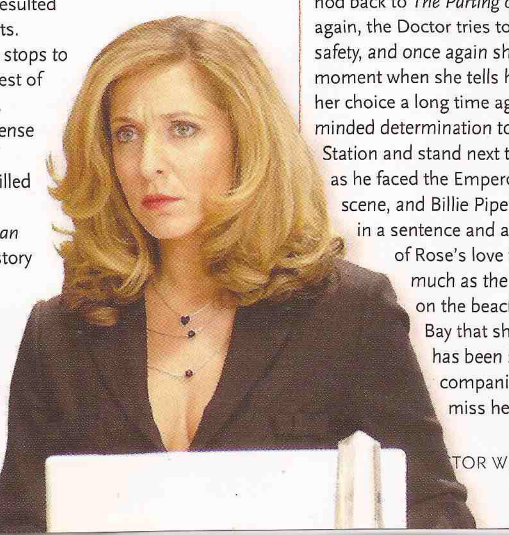
As the astonishing pre-credits sequence to *Army of Ghosts* makes clear, after everything that they've been through together, it's not going to be an easy job to separate the Doctor and Rose. Thanks to that teaser, plus a vaguely-worded press release and much media speculation, you'd be forgiven for thinking that only death could tear them apart. But that would be too easy, and overlooks the fact that the Doctor's already conquered death once to stay with Rose. Instead, Russell T Davies draws together hints and plot points from the earlier episodes this year to create a genuinely epic story that's all about putting the Doctor and Rose in a situation where they can't be together, however much they both want it.

If that makes these episodes sound like an exercise in dramatic licence, it's far from being the case. Rather, *Army of Ghosts* and *Doomsday* are all about being true to characters we've come to love during the last two years. Obviously, this is Billie Piper's final appearance, but it's also the swansong for Jackie and Pete, and a curtain call for Mickey, who has always doggedly stood by Rose and whose reunion with her at the end hints that their relationship might still have a spark after all. Providing satisfying closure to their stories while balancing the apocalyptic return of the Cybermen and the Daleks, and paying off the references to the Torchwood Institute, (this year's Bad Wolf), could have resulted in episodes that felt like join-the-dots. Fortunately, Davies pulls out all the stops to give us a powerful, moving and – best of all – *surprising* climax to the season.

Davies begins building the suspense from the very first scene in *Army of Ghosts*. The idea that Rose will be killed off has already been planted in our heads by the Beast, back in *The Satan Pit*, so when Rose announces 'the story of how she died' it's calculated to leave the audience feeling uneasy. Throughout the two episodes, Rose is continually placed in extreme danger: trapped inside the Sphere Chamber, wandering the Cybermen-infested corridors of Torchwood Tower, and ultimately standing side by side with the Doctor during his desperate plan to defeat the joint Dalek and Cyberman threat. Rose's courage and resourcefulness shine through in both episodes, as she rationally discusses the ghostly manifestations with the Doctor and Jackie, pockets the psychic paper and attempts to infiltrate Torchwood, and crosses swords with the Black Dalek, buying herself, Mickey and Dr Singh time by cleverly referring to the Time War. Best of all is the nod back to *The Parting of the Ways* – once again, the Doctor tries to send Rose away to safety, and once again she defies him. The moment when she tells him that she made her choice a long time ago recalls her single-minded determination to return to the Game Station and stand next to the Ninth Doctor as he faced the Emperor Dalek. It's this scene, and Billie Piper's ability to convey in a sentence and a look the strength of Rose's love for her Doctor, as much as the tearjerking finale on the beach at Bad Wolf Bay that shows us why she has been such a fantastic companion, and why we'll miss her so deeply. ▶

▲ *Two Cybermen take on one Dalek. No contest...*

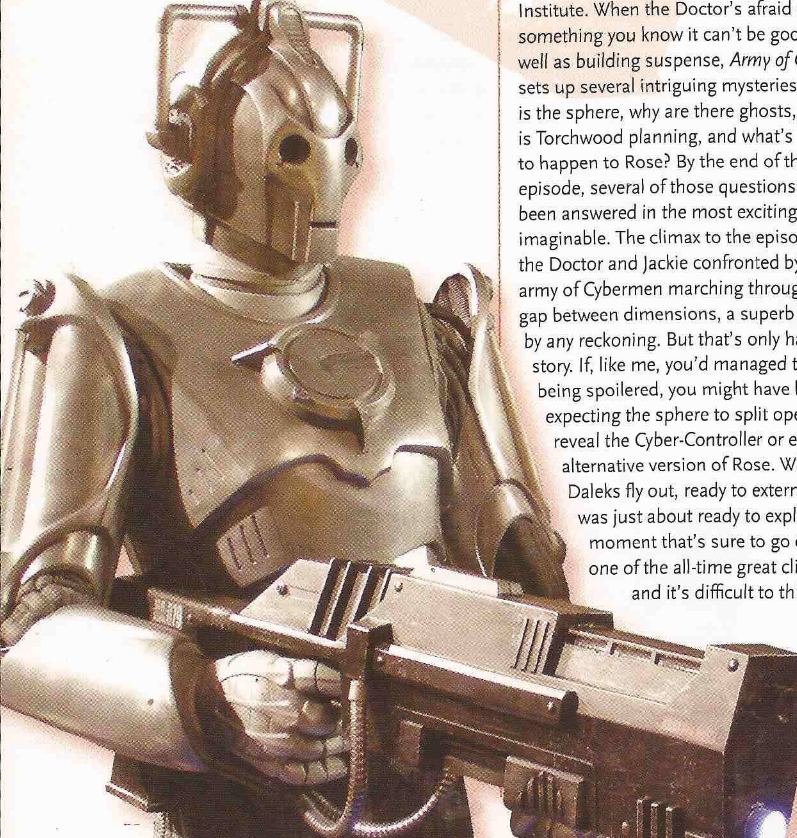
▼ *Feisty Torchwood boss Yvonne Hartman (Tracy-Ann Oberman).*



"*Army of Ghosts* sets up several intriguing mysteries: What is the sphere? What are the ghosts? What's going to happen to Rose?"

◀ Elsewhere, Davies racks up the tension by dropping some ominous hints about the nature of the ghosts – as the Doctor observes, a footprint doesn't look like a boot, while the reporters believe that the ghostly appearances on Westminster Bridge look like "a military display." We've been primed to expect the return of the Cybermen for some time, and it didn't take long for eagle-eyed viewers to spot the significance of the earpods sported by the Torchwood staff. Nevertheless, it's still a thrill to see the silently weeping faces of the Cybermen loom into view within the Torchwood Tower, especially as they're immediately back to their old ways of scooping out human brains and replacing them with wiring – a practice that leads to one of the most entertainingly stomach-churning moments of the whole series, as Yvonne pulls Adeola's brain out through her ear!

More ominous still is the mystifying, unclassifiable sphere locked inside the Institute. When the Doctor's afraid of something you know it can't be good. As well as building suspense, *Army of Ghosts* sets up several intriguing mysteries: what is the sphere, why are there ghosts, what is Torchwood planning, and what's going to happen to Rose? By the end of the episode, several of those questions have been answered in the most exciting way imaginable. The climax to the episode has the Doctor and Jackie confronted by an army of Cybermen marching through the gap between dimensions, a superb pay-off by any reckoning. But that's only half the story. If, like me, you'd managed to avoid being spoilered, you might have been expecting the sphere to split open to reveal the Cyber-Controller or even an alternative version of Rose. When the Daleks fly out, ready to exterminate, I was just about ready to explode! It's a moment that's sure to go down as one of the all-time great cliffhangers, and it's difficult to think what more Davies could have done to hook the audience into returning the following week.



The cliffhanger not only provides a great, suspenseful climax to the episode, but also sheds light on *Rise of the Cybermen*, explaining the origin of the rift that the TARDIS fell through. After such a mammoth set up, it was always going to be a tough job for the second episode to live up to expectations, which is why *Doomsday* looks all the more brilliant for pulling it off so effectively. Not only does it tie up the storyline of *Army of Ghosts*, but also offers more links to the past, with the mysterious Genesis Ark giving us another insight into the Time War, and forcing the Doctor to confront the past that so haunted his previous self. Davies feeds in the mythic elements of the story slowly so as not to overload the episode with continuity references, but ensures that the audience gets a sense that there's an even bigger, cosmically-scaled story sitting behind the global events we witness.

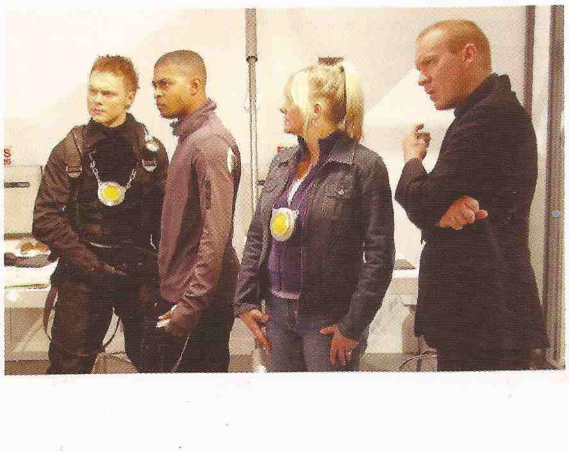
Moving from building suspense to delivering closure, *Doomsday* gives us resolution without feeling like it's forced. If the stakes haven't been raised far enough by the appearance of the Daleks and the Cybermen, the revelation that Pete's world is over-heating and on the brink of boiling away makes it clear that there's another price to pay for all the hopping back and forth between dimensions. Sneaking in an environmentally-friendly subtext gives the Doctor one more reason why the rift needs to be sealed, permanently, as though Davies is pre-empting anyone who asks why the Doctor can't make a final hop to collect Rose.

Davies provides enough action moments and enough comedy to thrill the most discriminating audience members. Particularly memorable are the acid exchanges between the Black Dalek and the Cyberleader, all the more remarkable given that the same actor is voicing them both! However, Davies is careful that neither the Cybermen nor the Daleks become figures of fun. The Doctor is clearly rattled by the appearance of his most awesome enemies. The Daleks, believing themselves racially superior to all other life forms, reject the Cybermen's offer of an alliance, and horribly murder the inoffensive Dr Singh simply because they don't need him alive. Meanwhile, Yvonne's appalled realisation that the Cybermen remove the human brain

▲ *Top: Mickey activates the Genesis Ark...*

▲ *Above: Pete, Rose and the Doctor sneak in to steal the Magna-clamps.*

▼ *Jake, Mickey, Jackie and Pete are transported back to the parallel world...*



▲ *A final parting of the ways for the Doctor and Rose at Bad Wolf Bay.*

and put it in a suit of armour – that we *are* the Cybermen – reinforces the awful nature of these monsters, a point that's reiterated in her final appearance, weeping tears of machine oil. *Doomsday* effectively nails down the true evil of both these villains, leaving the audience in no doubt as to the scale of the threat the Earth is facing.

But through all the explosions, Davies never takes his eye of the emotional heart of the story. When Jackie and Rose share a few minutes together in the TARDIS during *Army of Ghosts*, Jackie pours out her fears about Rose's future – that in 50 years time she'll no longer even be human. Jackie's love for Rose, and her fears about the life that she leads are obvious. Later, when Pete and Jackie meet each other for the first time since they both 'died', the other characters step back for a moment to allow the emotional reunion to happen. The happy ending, with Jackie reunited with the man she loves, feels exactly right, especially after we got an insight into her loneliness and need to be loved during *Love & Monsters*. Equally fittingly, it's Pete, who up until then has not accepted Rose as his daughter despite accepting Jackie as his wife, who leaps back through at the last moment to rescue her from death, healing the rift that opened up between them in *The Age of Steel*. Both Camille Coduri and Shaun Dingwall made their characters feel genuine and human in all their episodes, and we're really going to miss them.

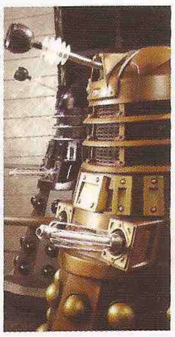
If *Doomsday*'s climax feels somewhat indebted to *The Parting of the Ways*, in its final minutes the episode shifts gear again. The whole of this series has been building to the moment when Rose finally comes out and tells the Doctor that she loves him, and the Doctor looks like he's about to do the same. Anyone who manages to keep a stiff upper lip during their emotional farewell can't have been paying attention to the engaging rapport between David Tennant and Billie Piper, or the growing affection the Doctor and Rose felt for each other, from Rose's coy references to setting up home together in *The Impossible Planet*, to the Doctor's ferocious drive to save her in *The Idiot's Lantern*. It's taken a whole universe to split them up. From the first moments of *Army of Ghosts* reminding us that during Rose's first 19 years nothing happened, to the denouement of *Doomsday* where she's lost the Doctor but gained a family, and is still defending the Earth, this two-part story gives Rose and Billie the grand send off they richly deserved. It really has been the trip of a lifetime.

> "Anyone who manages to keep a stiff upper lip during the Doctor and Rose's emotional farewell can't have been paying attention."

Having the Doctor wandering forlornly round a dark and quiet TARDIS control room emphasises how empty his life would have been without Rose in it. But Davies doesn't want to leave us feeling miserable for five months, so he throws in a final surprise, and a last laugh. Who is the bride? How did she get inside the TARDIS? And what is she running away from? Christmas can't come quickly enough...

MATT MICHAEL DWM

▼ *The Cult of Skaro emerges from the Sphere.*



COMING IN **DWM 375**

POLICE PUBLIC CALL BOX

DAVID TENNANT INTERVIEW!

"It's a very odd, and very privileged place to be. It's something to do with playing with people's icons – the show has that status. I don't think there is anything else like it..."

The Doctor himself, actor **David Tennant**, speaks to **DWM** about his first year at the controls of the TARDIS, saying goodbye to Billie Piper, welcoming Freema Agyeman, and what it feels like to play his childhood hero!

Oh, and you can also find out what he thinks about Madonna, his new blue suit, being voted the sexiest man in the world, and signing autographs at the gym...

It's not to be missed!

RADIO RETURN!

DWM goes behind the microphones on BBC7's new *Doctor Who* radio series starring Paul McGann as the Doctor and Sheridan Smith as Lucie Miller...

PLUS!

The start of a new comic strip adventure for the Doctor and Rose by Jonathan Morris and Mike Collins; more exclusives in *Gallifrey Guardian*; Russell T Davies entertains in another *Production Notes*; competitions to win the latest *Doctor Who* DVDs; and all your usual favourites!

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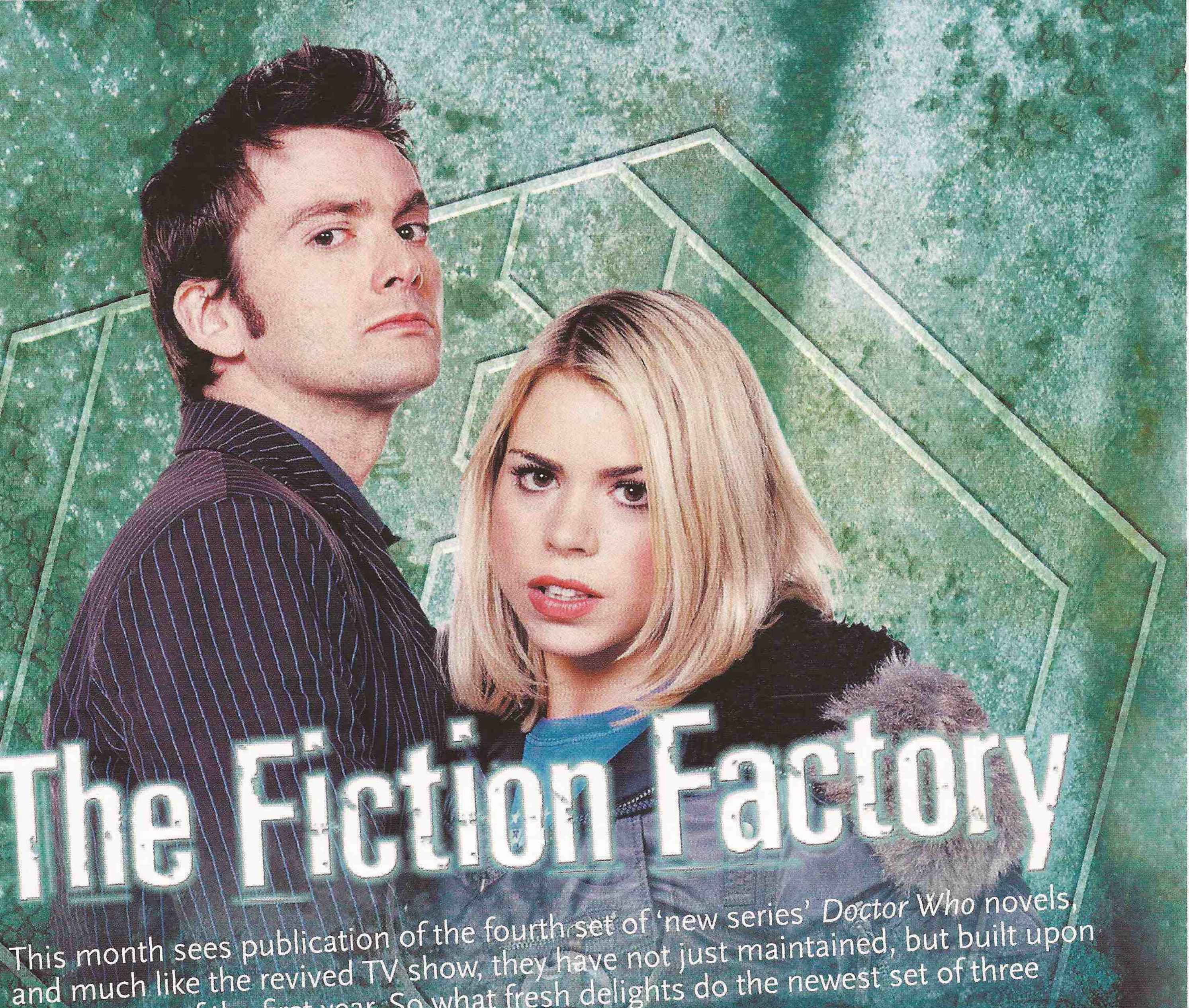


The Fiction Factory

This month sees publication of the fourth set of 'new series' *Doctor Who* novels, and much like the revived TV show, they have not just maintained, but built upon the success of the first year. So what fresh delights do the newest set of three books promise...? **David Darlington** finds out...

▲ *Stephen Cole, long-time* Doctor Who *novelist and author of The Art of Destruction.*

STEPHEN COLE

The Art of Destruction is the third 'new series' novel by long-term Doctor Who author Stephen Cole. Steve, we assumed you might be tackling an 'historical' adventure this time, given that you've done 'SF' and 'modern London' stories in your last couple of outings...

Stephen Cole That was the plan – and indeed, I wrote a highly detailed outline based in a specific historical place and time. Unfortunately, it turned out to be pretty much the same specific place and time as one that the TARDIS visits in Series Three! So it was back to the drawing board, with about a week to get something together so it could be approved in time to hit key dates in the production process. And I had flu, and was trying to finish a young adult novel at the same time, and somehow, the notion of a historical setting was lost. But it wasn't that Justin [Richards, range editor] was desperate for that exact mix every time. Indeed, it's probably a good thing as it stops it getting predictable.

You mentioned in DWM 369 that one of the reasons that The Feast of the Drowned changed so much in the writing process was that a sleepy German village wasn't a memorable enough location for a story. What makes 'African volcano and crop fields' more distinctive in that way?

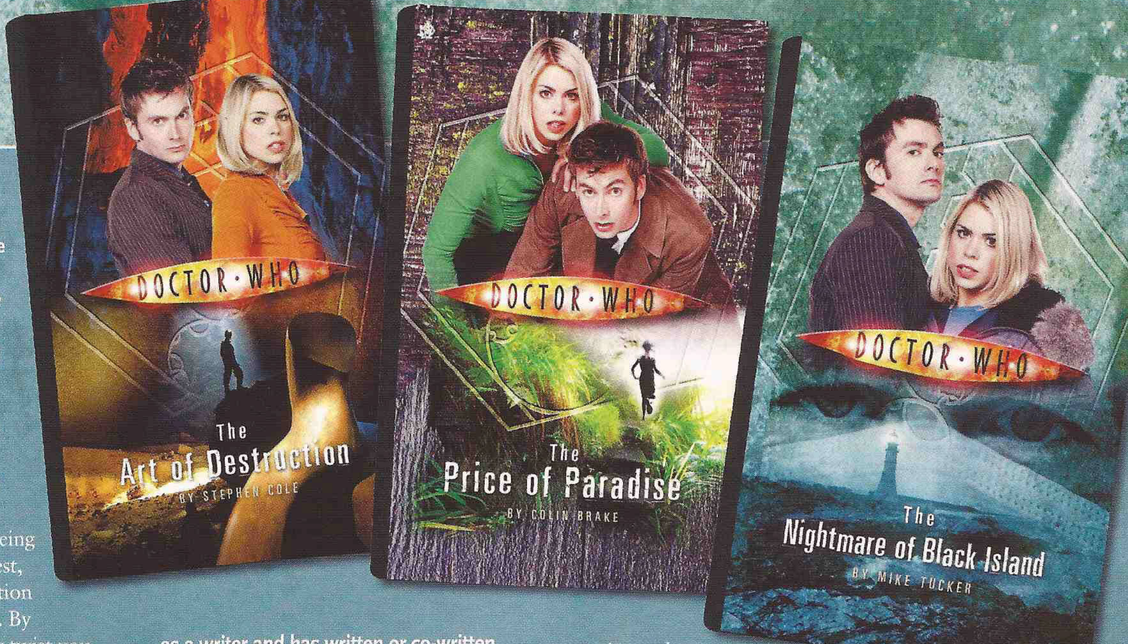
I think a dirty big volcano is a pretty memorable location, more so than the sleepy village which is more ordinary and, er, sleepier. If you think about it, on TV 'ordinary locations' are usually balanced by 'big events' – the Coronation, the Olympics – or 'big people' like Queen Victoria or Dickens. The crop fields sit in stark contrast to the barren volcano, and their significance is more thematic than geographical.

What's the appeal of writing about Africa? It must be the most under-explored continent in Doctor Who...

That's exactly it! The Doctor's hardly ever been there, and the place could use him! And, without seeming preachy or agenda-ridden – obviously this is intended as an exciting sci-fi adventure story first and foremost – some of the sci-fi elements involved have parallels or resonance with some of the situations affecting Africa now.

With the last set of books, there seemed to be a sense of relief amongst the authors that none of you had got the character of the Tenth Doctor 'wrong' – given that this was well before broadcast of The Christmas Invasion. How has it been this time round?

Obviously we were more familiar with him, being able to write while the series was going out. He really makes you think about how you'll handle him from scene to scene, because it's difficult to pin down. He brings a whole new meaning to 'dangerous grin', and he has such a wonderful sense of *joie de vivre* even in the darkest situations – but you don't know if he has to because if he doesn't he'll crack with despair, or if he's genuinely getting off on it. Those nuances make him fantastic to write for.

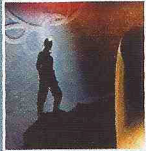


The TV show incorporates some modern cultural issues in the storylines – the 'school dinners' strand of School Reunion evoking the Jamie Oliver campaign, for instance. Were you thinking along similar lines with this story, which has some allusions to the debate over GM food?

Yeah. I was also interested in the issue of biopiracy – African plants and herbs being exploited to benefit the West, with little or no compensation for the indigenous peoples. By giving the subject a fantasy twist you can hopefully make people think about some of the issues without it seeming like overt political comment. Then again, when you have huge armies of hideous aliens clashing, blobs of intelligent magma and hidden monsters in dark tunnels, political comment tends to get slightly backgrounded...!

Were you aware that this was probably the last time you'd write for Rose, certainly as a current member of the TARDIS team?

I knew she was going, but had no idea how she'd actually leave until I watched it on telly. Which was fab, because I cried buckets! It was sad knowing it could be the last time I got to write for her, but it allowed me a little moment near the end when she reflects on what's lying in store for her... My schedule is nicely packed at the moment, but I know I'll always make time and happily juggle things if the right *Doctor Who* project comes my way. How could I not? I'm a fan! It's still a buzz and a real privilege to be doing this. I love the programme so much I always squeeze stuff in where I can. It certainly helps ensure a warm reception when I'm talking to kids at festivals or bookshops about my own books!



> "By adding a fantasy twist, you can make people think about issues without it being an overt political comment." STEPHEN COLE

MIKE TUCKER

There aren't too many people contributing to Doctor Who, old or new, who are entitled to put the description 'BAFTA-winning' in front of their name – but Mike Tucker is one of the few, with his model work for BBC One's Hiroshima. In addition to over 20 years experience in visual effects work at the BBC, much of it on Doctor Who itself, Mike moonlights as a writer and has written or co-written around a dozen full-length Doctor Who stories. Indeed, he was pencilled in to write a Ninth Doctor novel this time last year... so how did he get the chance to write one of these books?

Mike Tucker All new writers for the book series have to be 'vetted' in order to prevent any leaks about the TV episodes, so it was quicker for Justin to pick someone who was familiar with the Series One scripts and effectively 'pre-vetted'. That said, I was hesitant about taking on a book alongside the massive workload that I already had, as I knew the rewrite process would take a lot of time. As it happens, I was right and having drafted *The Rain of Terror* as a rough outline for the Ninth Doctor, Rose and Captain Jack, it came back from the production office with requests for a number of changes. I decided that it would be stupid of me to try to deliver quality effects and a quality book, so I bailed out, and fortunately Steve Lyons was able to step in and take over at extremely short notice. This book is completely different from that original outline.

▼ *Author and model FX expert Mike Tucker.*

You're in a the unique position as the only Doctor Who crew member working on the show in 1989 to return in 2005 – and you have written spin-off novels for both 'old' and 'new' Doctor Who. Is the process of developing and writing a Tenth Doctor novel a very different proposition to devising and writing the likes of your old Seventh Doctor novels – Illegal Alien or Matrix, for instance?

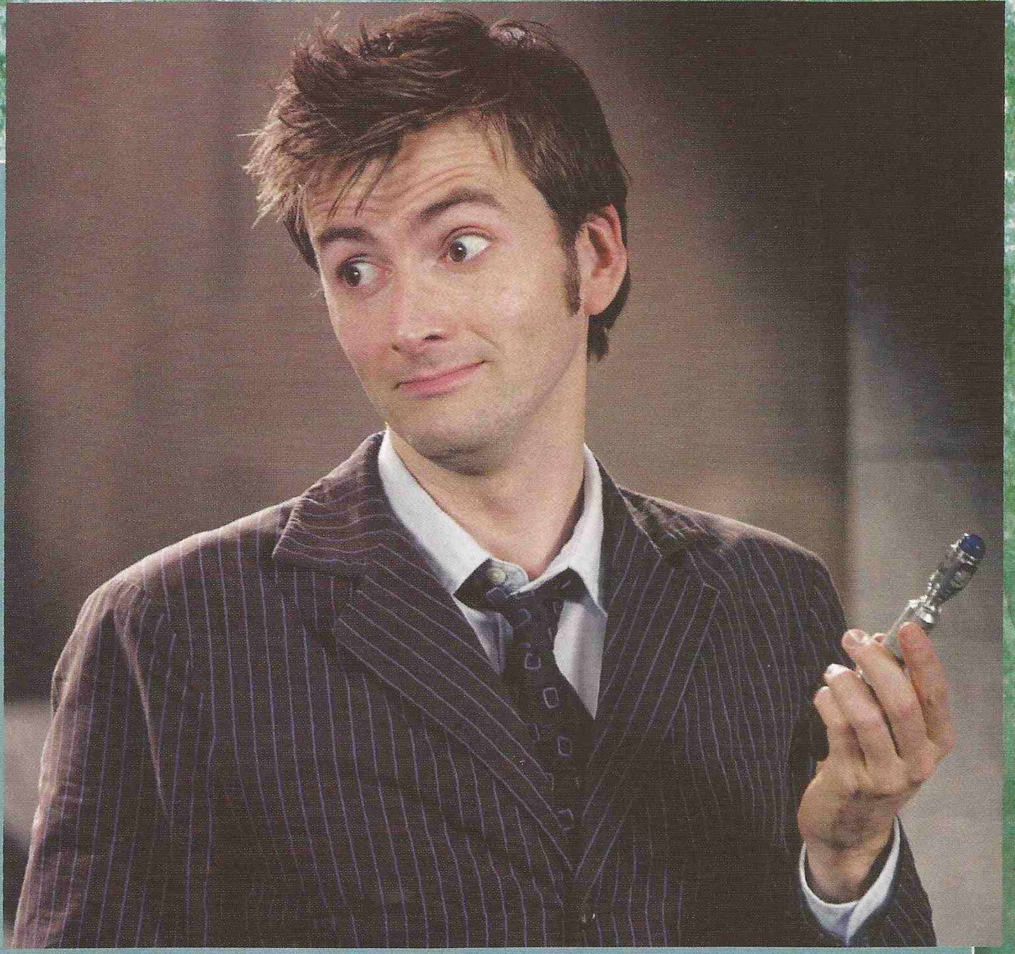
The main difference with the books is the amount of input that the production office has now. *Doctor Who* is now an ongoing, constantly developing beast and so there are inevitably clashes with things that the writers of the books want to do and what Russell and his team have planned. The story was fairly tightly plotted in order to get through the approval process, so it was a fairly simple job to get it down on paper in a logical order.

Being Welsh yourself, have you set The Nightmare of Black Island in a place you're familiar with?

The book is actually set, very deliberately, on the type of Welsh coastline that I spent a lot of time on as a child. With *Doctor Who* now having such strong Welsh ties, it seemed a logical place to set it, and I had a hankering to do an 'isolated village' story – a rural setting as a counterpoint to all the heavily urban stories that the TV series has had. And I wanted it to be raining a lot – my childhood memories of *Doctor Who* were always of winter nights and rain! I had wanted to present the story as a 'classic' four-part format in the same style as my previous novels, but was actually pulled up over that by Justin. In the end I structured it like a new series two-part story, and yes – the pacing and style is designed to be similar to the TV series. There are far fewer nods to past stories, far more of a sense of being self contained.

How does it feel to be writing one of the last books to feature Rose Tyler as a 'current' member of the TARDIS team?

I wasn't certain that Billie was leaving while I was writing it – my script didn't have that beach scene! So there's certainly nothing conscious in my writing. I did want to give Rose a good role in the story, and quite a 'traditional' one. I also wanted a young child in a strong central role, because that seems to be one of the ways that the show is appealing to its younger audience. Ultimately I'm still writing the kind of stories that I'd like to watch, so I do ▶



▲ *The authors of the three new Tenth Doctor books were able to watch David Tennant in action before putting pen to paper.*

◀ always have 'How would I do this on screen?' in the back of my mind. I also read a lot of children's fiction in preparation for this book, and was surprised by how much strong horror fiction is out there – so I felt that it needed to have classy, but classic, horror imagery. And sea monsters are sadly lacking from the new show so far!

Has your position on the TV series fed into your writing – has it made it easier for you, for example, to assimilate the characters of the Tenth Doctor and Rose?
Certainly, the fact that I had read most of the Series Two scripts, and seen a fair bit of David in action, probably meant that I had a better handle on the character than someone coming in blind. I certainly found it easier to write for the Tenth Doctor than the Ninth. Chris Eccleston has already become a 'classic' Doctor in my mind, in a similar way to Tom Baker, and that makes him a much harder character to pin down well on paper. I was sad not to have followed through with *The Rain of Terror* – but in the end it's been better for my sanity to have done this one!

COLIN BRAKE

Doctor Who first went off-air in 1989 – just at the time when Steven Moffat, for one, was hoping to get involved in writing for the show. Someone else who can claim 'close but no cigar' is Colin Brake, author of several previous Doctor Who novels, and now The Price of Paradise...

"They suggested that I do 'space-opera' rather than 'historical' or 'contemporary Earth' – I was happy with that!" COLIN BRAKE

Colin Brake I was one of the last staff BBC script editors – I'd been at *EastEnders* in various Script Department roles for about three years and I was ready to move on to a new challenge. [Then-*Doctor Who* script editor] Andrew Cartmel was about to move on and I was a good internal candidate; the department knew of my interest, I'd met the producer a couple of times and Andrew had talked to me about what he had lined up for the future, on an informal level. Then Andrew went to *Casualty* and *Doctor Who* didn't come back! Was Steven hoping to take over from Andrew too? Thank God it didn't happen – we might never have had *Coupling*! I love his work, he's such a clever plotter and writes delightful dialogue.

▲ *Colin Brake, author of The Price of Paradise.*

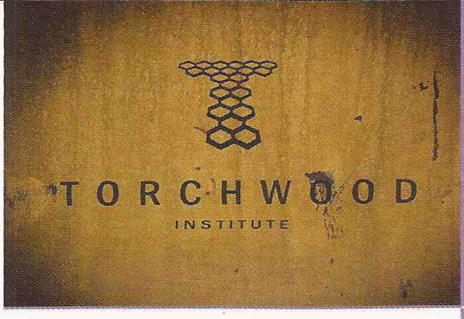
What have you made of the new Doctor Who, both as a fan and as a writer?
It's a delight to have a show I can watch with my children. It's terrific, I love the variety of it. The key is the emotional honesty of it, which coming from a soap opera background and being a fan of shows like *Buffy* I'd like to think I would have also brought to the party! But I don't think I'd have been as bold. Farting aliens in Downing Street... I don't know I'd have been that brave!

How did you get involved in this strand of the Doctor Who franchise?
Right place, right time! Jac Rayner wasn't able to fulfil her commission, so they needed someone quickly. Justin knew I could do that, and Helen Raynor had been my script editor on *Doctors*, so she knew me too. They suggested I go 'space opera' rather than 'historical' or 'contemporary Earth', and I was happy with that – partly because the new series hasn't done much of that yet, so it was less likely to run into problems because of similarities to anything the TV series was doing.

Has the writing process for this book been very different to that on your previous Doctor Who work? I get the impression it's a little more hectic than when you wrote The Colony of Lies, for instance...
It was very quick, of necessity, and that was the major difference. I had to be focused, but I think that the speed I worked at, combined with the different length, makes it a better read. I didn't have the time to lose track of story elements or characters! I think it's an improvement on *Colony of Lies*, which I thought was an improvement on *Escape Velocity*. BBC Books has been much more 'hands-on', which makes for a better end product. I was offered a chance to look at scripts for the latter part of the series but by the time I had started writing I'd seen the first few episodes of Series Two anyway.

How does it feel to be writing one of the last books to feature Rose Tyler as a 'current' member of the TARDIS team?
I'm very grateful for the opportunity – I get to join a relatively small band of people that have written for the Tenth Doctor and Rose. Which is cool!

Would you like to have had a bash at writing for the Ninth Doctor as well?
Yes, but it would have been a challenge. I'm a Londoner! I think as fans we will always be grateful for Chris Eccleston's Ninth Doctor, I'm convinced that casting an actor with the gravitas of Eccleston went a long way to giving the revival credibility and respect in the industry and we shouldn't forget that. But now *Doctor Who* is back and firmly established as one of the BBC's flagship programmes, we can look to the future – and personally I can't wait for Series Three, and beyond. And I wouldn't mind the chance to write for the Tenth Doctor and Martha either...! DWM



Brave heart! It's only the...

MATRIX DATA BANK

– How very odd, Tegan. We're not where we're supposed to be!

– Rabbits! This isn't Heathrow! What is this place?

– It looks to me like a null dimension, isolated from the space/time axis by a band of chronon energy refracted through an expositional time corridor.

– Very astute, Nyssa.

– Chronon how-much?

– Oh no!

– Doctor!

– He's fading away!

– Of course! I should have realised! I've been such a fool! We've been absorbed into the... gasp... Matrix Data Bank!

– Oh no! That would mean the gravitic excitation bubble I noticed earlier in my bedroom, when all my clothes fell off, has inverted the entire TARDIS!

– And what's that supposed to mean? Could this be a trap set by the Master, the Mara, the Black Guardian, or whoever it was we defeated last Tuesday evening?

– No. The Doctor's life force has been discombobulated, Tegan.

– And unless... gasp... we can answer these piles of questions ... I'll be... sucked into a parallel fractality!

– But that would that mean...

– Yes, Nyssa... gasp... the entire universe... will be destroyed!

VICTORIA'S SECRET

– Here's the first question, Doctor.

– Go ahead, Nyssa.

– **STEPHEN BROWN** of Swansea writes *"How come no one at UNIT or its Scientific Adviser, the Doctor, had heard of Torchwood if it's been running since 1879?"*

– Never mind all that, what about my job? Listen, if I don't catch my flight I'll get the sack and I'll be straight back to milking wallabies in Woolaguroola!

– Don't be irrational, Tegan. Doctor, you must answer!

– It's... really very simple, all told... Nyssa... Torchwood is a very secretive organisation, and... gasp... could possibly simply have kept its existence secret from UNIT and myself during my exile. In fact, during that period – from, say, *The Web of Fear* to *The Android Invasion* – it may have deliberately kept itself away from me for fear of an encounter. And also, remember, it's possible Torchwood may have used UNIT as a smokescreen; if the public are looking to know more about a semi-secret international organisation like UNIT, they may be distracted from even looking at a British one like Torchwood.

– But isn't it unlikely, Doctor, that in all your adventures on Earth you never once heard of Torchwood?

– Well of course, it's also possible that its existence in my... gasp... personal timeline only began 'after', if you like, the Time War...

– And how's that supposed to work? This is madness!

– The Doctor means that time for time-travelling individuals like you or I isn't fixed, Tegan. It's in a constant state of flux. So for us, here in the classic series, there isn't a Torchwood to discover. For us and for the first nine Doctors, its inadvertent creation by the Doctor in *Tooth and Claw* hasn't happened 'yet'.

– Is that supposed to be an *answer*?

– Well, it makes perfect sense to me. Pure logic. Brilliant, Doctor.

– You little suck-up...

– Tegan... read the next question... quickly! I can feel the universe dissolving... gasp... soon there may be an occlusive event transpersion!

– Oh no! That would mean that everything that ever has been, or ever will be, in the past, present and future will be folded in on itself!

– I don't care about that! What about *me*?!

POINT AND SHOOT

– Right, Doc, hold on! It's from **TOM WRIGHT** aged 12 via e-mail. He asks *"In Doomsday, Yvonne mentions that Torchwood has particle guns and that they know how to use them. So why don't the Torchwood guards use the guns against the Daleks and Cybermen?"*

– Very astute, young Tom...

– You must give the answer, Doctor!

– Right you are, Nyssa. Well, I would hazard a guess that particle guns are field weapons... and as such, notoriously difficult to discharge in enclosed areas...

– You mean because of photonic discharge?

– Quite! Let off a particle gun indoors, even in a space as large as Torchwood's hangar, and...

– Boom?

– Indeed, Tegan, boom! Admirably put. The photons from particle guns would rebound like a lofted drive Yorker bowled underarm by a night-watchman straight out of the boundary into the pavilion–

– I get it – and kill the people firing them!

– Exactly, Tegan... oh no...

– What now, Doctor?

– I can feel... distortion on the temporal anti-matter nexus...

– But that would mean?

– Yes, Nyssa. If I can't answer the next question, Rotterdam – and quite possibly Bruges as well – will be evaporated!

TUNNEL VISION

– This one's about the classic series, Doctor. **EMMA FRENCH** asks *"On the DVD of* Genesis of the Daleks*, how come if the Kaleds knew there was a tunnel leading right up through an unguarded hatch into the main HQ of the Thal Dome, they didn't use it to attack the Thals?"*

– On the face of it a very good point, Emma... I recall those tunnels on Skaro very well... some rather nasty... gasp... clams down there...

– Hey! Could this whole Matrix Data Bank thing be a clam trap, Doctor?

– Unlikely, Tegan.

– The answer, Doctor! Hurry! Before the existential gap closes forever!

– Well, Nyssa, I think that tunnel was unsuitable to use for a big attack – the Kaleds used it to send spies into the Thal Dome, but any big force would have been easily detected and dealt with in the confined space. So it was militarily more... gasp... useful to the Kaleds to use it for sending in and returning spies, and its existence seems to have been kept a secret. Also, I imagine Davros and Nyder used it when they travelled to the Thal Dome...

– Oh really? So how the koala did Davros get up through that hatch?!

– Quiet Tegan! He's answered the final question! The universal force is stabilising!

– Ah, there we are, Nyssa –right as rain. We're safely back and backly safe in the TARDIS.

– Good. There's a fascinating enzyme I was in the middle of synthesising. And I must rearrange the crystal swans in my bedroom. And put all my clothes back on.

– And I have to get back to Heathrow right now!

– Yes, one moment, Tegan... if I just recalibrate the lateral solenoids, we should be there in two ticks!

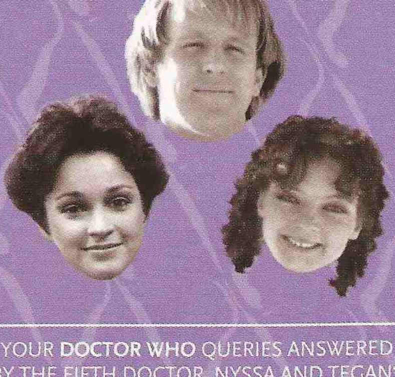
– Doctor! These readings don't make sense!

– You're right, Nyssa... oh no... now we're approaching a zone of magnetic field-curve dimensional-shift warp-ellipse anti-matter contour-corridor event-instability!

– But that would mean – if we don't alter our co-ordinates, you'll lose all your remaining regenerations, the universe will simultaneously implode, explode, deplode and preplode, and the TARDIS will shatter into a million billion bits!

– Never mind that, have I got time for a bath?

Sorvad is enjoying 48 hours of induced D-sleep. DWM



YOUR **DOCTOR WHO** QUERIES ANSWERED BY THE FIFTH DOCTOR, NYSSA AND TEGAN*

DAVID MALONEY

David Maloney, who died on 18 July, was one of the most prolific and acclaimed *Doctor Who* directors. **Marcus Hearn** remembers the man who gave us *Genesis of the Daleks* and *The Talons of Weng-Chiang*.

WHAT IMMEDIATELY STRUCK ME about David Maloney was the sharp contrast between his personality and his work. He was affable, self-effacing, and seemed 'old school' in every sense, right down to the leather elbow patches on his jacket. And yet I suspected he had a mischievous, even slightly malevolent, streak – how else could he have directed *Doctor Who* stories that repeatedly pushed the programme beyond the limits of what was once considered acceptable?

Born on 14 December 1933, David John Lee Maloney served in the RAF and was a journalist at Birmingham's *Evening Dispatch* before training to become an actor. He worked in weekly rep and the West End, before joining the BBC as an Assistant Floor Manager in 1961.

Maloney was promoted to production assistant and completed the BBC's director's course in 1968. After cutting his teeth on *Z Cars*, he directed the first of many *Doctor Who* stories, *The Mind Robber*. He took the script's bizarre challenges in his stride, painting a pony white and strapping a horn onto its head to turn it into a unicorn, and presenting a gorgon with a head of animated snakes. Even the sudden illness of actor Frazer Hines didn't faze him – Maloney substituted Scotsman Hamish Wilson in the role of companion Jamie and simply carried on until Hines recovered.

Maloney was dismayed by Patrick Troughton's reluctance to rehearse, but enjoyed coming up with props such as the umbrella the Doctor produces when he emerges from the TARDIS in *The Krotons*. He conceded, however, that he was disappointed of the serial as whole. "I don't think the Krotons could have done anyone in, really. They were just not as threatening as they were meant to be. In that sense I think it was my fault. My memory is that it wasn't that successful at all."

Maloney's children gave him ideas which Terrance Dicks and Malcolm Hulke incorporated into their script for his third story, the epic Troughton swansong *The War Games*. The ten-part serial made such a good impression that Maloney was immediately given more prestigious productions such as an adaptation of *Ivanhoe*, Flaubert's *Sentimental Education* and a colour version of *The Last of the Mohicans*. He never lost his enthusiasm for *Doctor Who*, but didn't find time to return to the programme until 1973, when he directed Jon Pertwee in *Planet of the Daleks*. He easily adapted to the story's Chromakey (or CSO) visual effects system, but struggled with the clunky Dalek props at the muddy location in Redhill.

When Philip Hinchcliffe took over as producer of *Doctor Who*, it was David Maloney he turned to for his keystone scripts. *Genesis of the Daleks* was a dark and nihilistic tale introducing Davros, the crippled fascist who created the Daleks. Maloney elicited a remarkable performance from Michael Wisher as Davros, indulging the actor by letting him rehearse with a paper bag on his head. Recalling the First World War scenes from *The War Games*, Maloney created a nightmarish world of pseudo Nazis, shuffling mutants and fog-shrouded despair. The story began with some lofty plagiarism from Ingmar Bergman's *The Seventh Seal*, and ended

▲ Top: Tom Baker in **Genesis of the Daleks** – one of David Maloney's best remembered **Doctor Who** stories.

with Davros trapped in his bunker, pathetically pleading for mercy from his own Daleks.

The script's Holocaust allegory may have been heavy-handed, but these were nevertheless the most sophisticated and disturbing episodes of *Doctor Who* ever seen. Self-appointed moral guardian Mary Whitehouse condemned the serial as 'tea-time brutality for tots' but its writer, Terry Nation, loved it. "David Maloney directed it and found production values they hadn't had there for ages," he said. "It seems to me if you ask: 'What's the best *Doctor Who* series ever?', from my point of view *Genesis* would be it."

Maloney was in sympathy with Philip Hinchcliffe's aim to make *Doctor Who* 'tougher and stronger' and the public responded enthusiastically to the new approach. Then, as now, the higher ratings brought the show a new respectability. "It was a popular programme and we were determined to keep it popular," said Maloney. "Success was measured in viewing figures."

Maloney's next serial, *Planet of Evil*, was notable for the eerie and claustrophobic jungle sequences filmed at Ealing Studios. By this time, Maloney had settled into a productive collaboration with his leading man. "There was this slightly manic thing about Tom Baker," he said. "He had an unpredictability, a madness about him which I always found very interesting and very exciting."

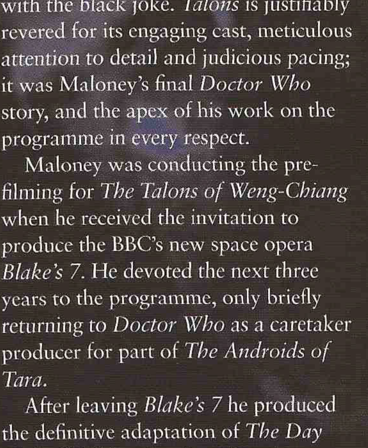
In 1976 Maloney had the opportunity to direct Baker in *The Deadly Assassin*, a story that saw the Doctor return to his home planet without an assistant or companion in tow. The return of the Master, resembling nothing less than a putrid corpse, was a bold visual stroke brought to life by actor Peter Pratt. Maloney had known Pratt from his days singing Gilbert and Sullivan at the D'Oyly Carte and knew that – like Michael Wisher – his voice skills would be brought to the fore. The struggle between Goth (Bernard Horsfall) and the Doctor in Part Three, where Goth forces the Doctor's head under water, would attract more unwelcome controversy. The BBC's Director General, Charles Curran, partly upheld Mary Whitehouse's complaint about the scene, admitting that it had been "a little bit too realistic."

The verdict helped set the seal on Philip Hinchcliffe's era of the programme, but before the producer left he commissioned Maloney to direct a six-part adventure by Robert Holmes entitled *The Talons of Weng-Chiang*. This was the writer's homage to Sherlock Holmes and *The Phantom of the Opera*, and Maloney was happy to go along with the black joke. *Talons* is justifiably revered for its engaging cast, meticulous attention to detail and judicious pacing; it was Maloney's final *Doctor Who* story, and the apex of his work on the programme in every respect.

Maloney was conducting the pre-filming for *The Talons of Weng-Chiang* when he received the invitation to produce the BBC's new space opera *Blake's 7*. He devoted the next three years to the programme, only briefly returning to *Doctor Who* as a caretaker producer for part of *The Androids of Tara*.

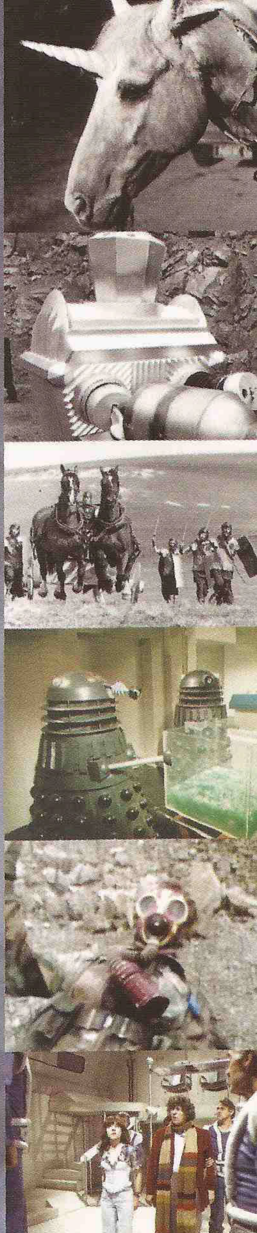
After leaving *Blake's 7* he produced the definitive adaptation of *The Day of the Triffids*, as well as directing other BBC productions such as *Juliet Bravo*, *Maelstrom* and two editions of *Play For Today*. He directed numerous documentaries for Central's Ethnic Minority Unit and became an establishing director of Channel 4's *Family Pride*. When I met him in 1993 he was developing a new drama series for Anglia, but was finding it difficult to break back into the business.

David Maloney was largely dismissive of fandom, cheerfully bemused by people who knew more about his career than he could even remember. He insisted that if any of his stories were considered 'classics' then it must have been because they were well written. Although not necessarily an auteur, his work with Patrick Troughton and Tom Baker both defines and distinguishes those eras. And the best of his episodes are the very best of *Doctor Who* itself.



◀ Maloney surrounded by some of the cast of **Blake's 7**.

MALONEY ON MALONEY



THE MIND ROBBER

"I think this was one of the most clever and imaginative *Doctor Whos*. The idea of being lost inside the pages of a book, and being terrified by unicorns and all sorts of mythical monsters was great."

THE KROTONS

"Patrick Troughton was very, very good as the Doctor. *The Krotons*, however, was regarded at the time as a disaster, and I was in the dog house."

THE WAR GAMES

"My children said they were interested in the Romans, the American Civil War, the First World War and so on. I took these ideas to Terrance Dicks, who was the script editor, and he then went to Malcolm Hulke, who was writing the story."

PLANET OF THE DALEKS

"I expected Jon Pertwee, being such a funny comedian, to look for more humour. He saw it as a serious role. He had his own characterisation and I thought he was very good at it. I just thought it was ironic."

GENESIS OF THE DALEKS

"Terry Nation originally wrote the beginning scene as taking place in a sort of garden full of scented perfumes. I set the scene in a deserted battle zone. It was meant to be quite frightening and I think it was."

PLANET OF EVIL

"*Planet of Evil* was a pinch from *Dr Jekyll and Mr Hyde*. It was also a pinch from *Forbidden Planet*, wasn't it? They had elements of this and elements of that."

THE DEADLY ASSASSIN

"Bob Holmes had written a lot of strong action and violence and that's what appeared on screen."

THE TALONS OF WENG-CHIANG

"I don't know if it was better than my previous work. I was probably just getting better at it!"

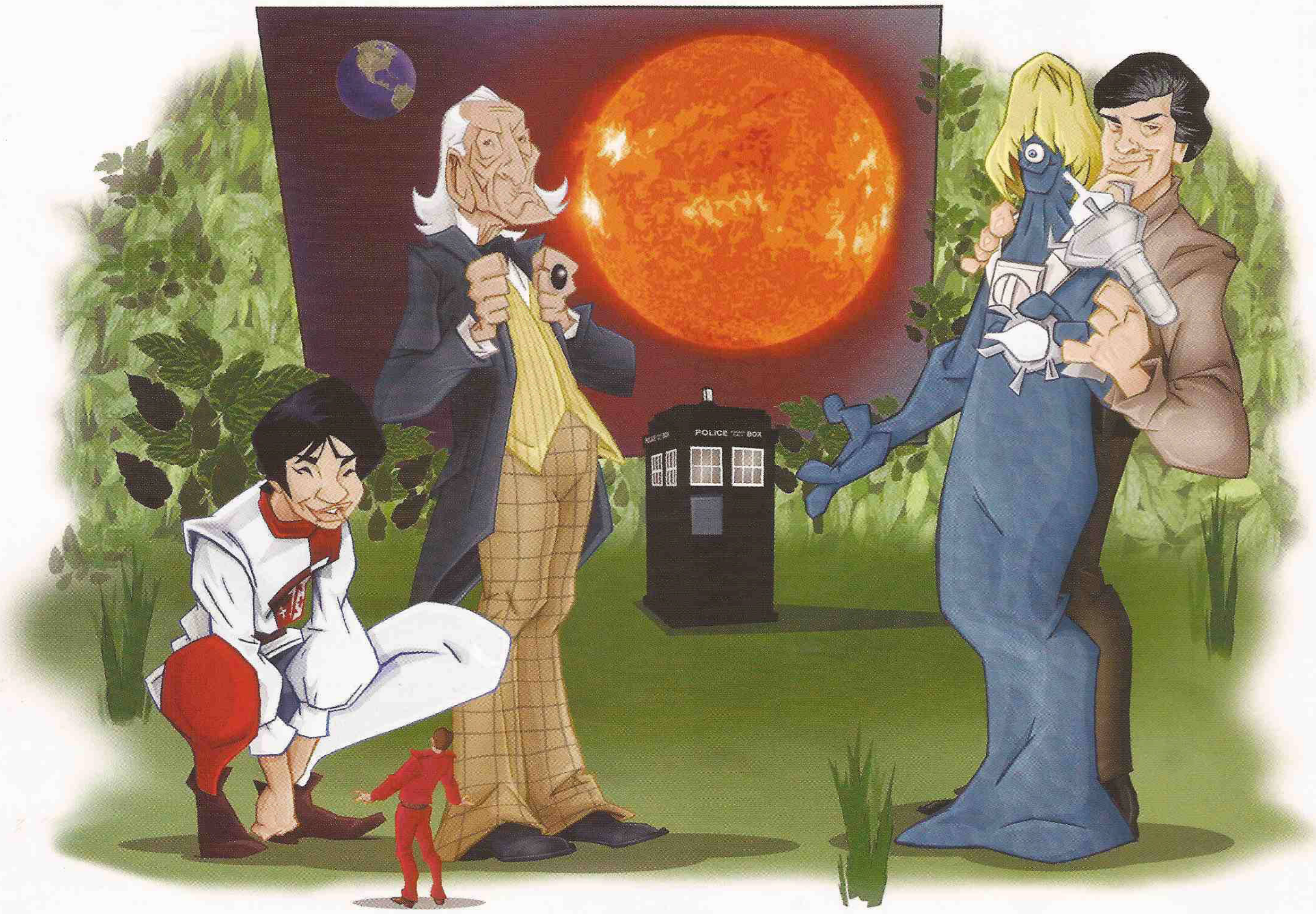
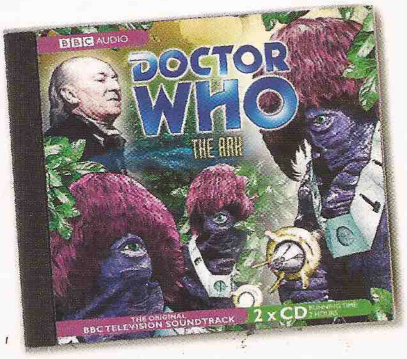


Illustration **BEN WILLSHER**

THE ARK

TELEVISION SOUNDTRACK BBC Audio | **BY** Paul Erickson | **PRICE** £13.99 | **OUT** Now



THERE SEEMS TO BE AN OPINION that as a TV story *The Ark* was rather let down by its visual presentation. It certainly seems to be a view held by narrator Peter Purves (Steven Taylor in the story) judging by his comments in the bonus interview on the CD release. Perhaps this is one of the reasons why BBC Audio has chosen it as only the second 'existing' story to be released on CD, even though the film prints of the story exist in their entirity at the BBC film library.

Set on a huge spaceship vast enough to contain jungles and deserts, and featuring themes recently revisited in *The End of the World* as humanity leaves Earth to set up home on a new planet, Paul Erickson's story is certainly ambitious and stands out as being essentially two two-parters bolted together. The first half focuses on new companion Dodo's cold, and the devastating effect it has on the humans and their mute and scaly one-eyed servants – the Monoids. The second half is set 700 years later, where, in a *Planet of the Apes*-style switch, we now find the Monoids are the ones in charge and planning to take the humans' new home as their own.

The view that the story is poorly-realised, however, seems rather harsh, and certainly for the first half this audio version lags behind the effectiveness of the television original. It's one thing for Purves to *tell* us how large the jungle and the ship's control deck is, but quite another to *see* it – and the TV version really does impress on those levels.

For example, when the TARDIS crew meets an elephant in the jungle, it makes all the difference that the animal isn't simply on stock footage, but it can be *seen* on the same set as the actors. The same can be said of the other big visual moments such as the Monoid funeral and the giant human statue with its Monoid head at the second episode's cliffhanger. Although well described by Purves, these moments fail to carry the same dramatic wallop of the screen version.

Despite later plot developments such as the Monoids finding a voice and the Ark finally reaching its destination, Erickson's story slows down in the second half, thanks to a dull sub-plot involving a leadership battle between the Monoids. Things aren't made much more interesting by the introduction of the Refusians who – unhelpfully for this audio version – turn out to be invisible. With aliens you can't see replacing mute ones, Purves finds no reprieve in the lengthy passages of description needed to explain the action, some of which becomes increasingly bizarre as the Monoids adopt numbers rather than names. The final episode's Monoid gun battle ends up sounding more like a fight in a lottery machine.

To be fair, though, it's the third and fourth episodes that take to the audio format best. Stripped to just their dialogue, scenes that are rather static on screen – those involving the disembodied voice of the lead Refusian – seem to pass by a lot quicker here. If BBC Audio's reason for choosing this story for CD release was to improve its reputation, it's here where they score most success.

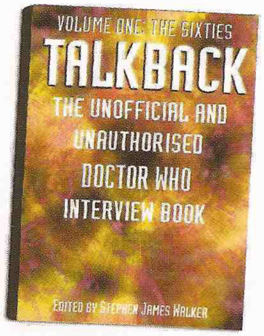
> "Paul Erickson's story stands out as being essentially two two-parters bolted together."

The bonus interview with Purves also sees the actor looking at the rest of his *Doctor Who* stories, as well as the programme's other eras and its current revival. At nearly the length of an episode, this is one of the longest and best interviews of the series.

VANESSA BISHOP

TALKBACK: THE SIXTIES

BOOK Telos Publishing | **EDITED BY** Stephen James Walker | **PRICE** £12.99 | **OUT** Now



VOLUME ONE: THE SIXTIES
TALKBACK
THE UNOFFICIAL AND UNAUTHORISED DOCTOR WHO INTERVIEW BOOK
EDITED BY STEPHEN JAMES WALKER

THE FIRST OF WHAT IS PLANNED TO be a three-interview collection – one for each decade of *Doctor Who*'s original run – 80% of *Talkback*'s material first appeared in the late 1980s/early 1990s fanzine *The Frame*, much of it written by Stephen James Walker himself as one of the fanzine's co-editors. As it's *Talkback*'s aim to make these interviews accessible to a new readership, this book would be a great place for new fans to get acquainted with many of the creative people who worked on the show in its early days, some of whom, of course, have sadly since passed away.

It's worth pointing out, however, that this isn't a particularly starry collection as, in the main, it was *The Frame*'s preference to interview production staff, so this volume is replete with writers, designers and directors. For those who are more familiar with the interviewees, fresher material can be found in the revealing introductions where Walker recounts how and when the chats took place. Two stand out: producer Derrick Sherwin's where, Scotch in hand and with a scantily-clad young woman making herself at home in the background, Walker makes Sherwin's early 1990s lifestyle sound like an episode of *The Persuaders*; and director Michael Ferguson's, interviewed while he was the executive producer on *EastEnders*, where Walker received a frosty reception, in part, he believes, because he didn't show enough interest in Ferguson's position on the BBC soap.

Talkback's format of looking at only one decade at a time means many of the interviews come to an abrupt end. Of the pieces included, Dennis Spooner (interviewed in 1980) and Peter Purves (1979) prove fascinating for being as much about their views of late 1970s *Doctor Who* as their own period.

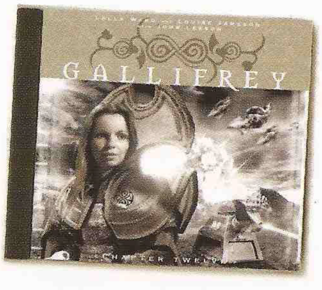
It would also be nice to see more 'bonus features' which, in this case, include a William Hartnell and David Whitaker letter, and a Sydney Newman profile entitled *The Forgotten Canadian*, originally intended for a newspaper but shelved when Newman disapproved of the piece's 'forgotten man' slant.

Overall this is a worthy collection, unearthing a few rarely-seen treasures.

VANESSA BISHOP

GALLIFREY: APPROPRIATION

AUDIO DRAMA Big Finish | **BY** Paul Sutton | **PRICE** £10.99 | **OUT** Now



WITH THE CIVIL WAR AT AN END AND the Capitol in ruins, the surviving Time Lords begin to pick up the pieces in this latest instalment of Big Finish's *Gallifrey* series. While Romana languishes in hospital and K9 tries to prevent the spread of the techno-dogma virus, other characters begin to plot how to win the peace. However, matters are further complicated when the orbiting enemies of Gallifrey detect that the planet's defences have been disabled, and launch a full-scale invasion.

Appropriation doesn't let up the pace, throwing in another plot to oust Romana from the presidency, a peace conference between the temporal powers, and more noisy shoot-outs than you can shake a stick at. At times, this can make the play difficult to follow. With an unusually large cast and so much incident, it becomes difficult to remember who is doing what at any given time.

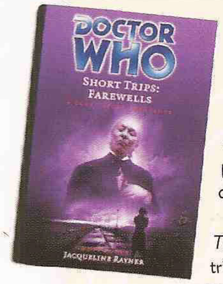
Fortunately, Paul Sutton keeps the melodramatic revelations coming thick and fast. The *Gallifrey* series is Big Finish's *The Bold and the Beautiful*, full of preposterous twists and pantomime goodies and baddies. In *Appropriation*, Romana declares that she will name herself as her own successor, and induce a regeneration! Luckily for her, her rivals have their own plans for the presidency, leading to an overblown finale that leaves you laughing at its sheer brio.

Featuring a cough-and-you'll-miss-it cameo from Colin Baker, Lynda Bellingham on top form as an outraged Darkel, and a marvellous turn from Steven Wickham as the snivelling Valyes, *Appropriation* moves the continuing story forward in an entertainingly outrageous manner.

MATT MICHAEL

SHORT TRIPS: FAREWELLS

SHORT STORY COLLECTION Big Finish | **EDITED BY** Jacqueline Rayner | **PRICE** £14.99 | **OUT** Now



THIS LATEST SHORT TRIPS anthology, *Farewells*, is arranged in chronological order until the final story – and as such it sacrifices part of the lucky dip feel that's one of the pleasures of these collections, but it doesn't really gain in return.

Opening with Gareth Wigmore's *The Mother Road*, the story of a trip down Route 66 in search of the TARDIS, is perhaps a mistake, as it's not one of the stronger stories. Although writing for a team he's comfortable with from previous *Short Trips*, Wigmore's First Doctor fails to ring true, speaking in tongue-twisting polemics about the twenty-first century. Against this, Wigmore captures the relationship between Ian and Barbara with great charm, and there's much to enjoy in the travelogue structure, but *The Mother Road* stands as one of Wigmore's lesser works.

That's equally true of Steve Lyons' Second Doctor story, *Father Figure*, which is well written, but doesn't really shed much light on Victoria Waterfield. By its end we've learned that she desperately misses her dead father and relies on the Doctor to fulfil his role – which is pretty much all there ever was to the character as seen on TV. *The Bad Guy*, featuring another love affair for Jo Grant, examines the consequences of her feckless flirting on an alien who falls for her, casting her as the monster for playing so freely with his heart. A second Third Doctor story, *Separation Day*, is stronger still, if slightly over-explained, focusing on a Doctor trying to get over losing Jo, and a couple whose enforced break-up threatens the future of humankind.

The Fourth Doctor appears twice, in *The Very Last Picture Show*, a piece of harmless whimsy from Andrew Collins, and the more sober-minded and compelling *Into the Silent Land*, which uses the tonal shift between Seasons 17 and 18 to explore the Doctor's reaction to intimations of his own mortality.

Wake, by Jake Elliott, isn't especially memorable, other than for some passing similarities to *Revelation of the Daleks*. *The Velvet Dark* is also reasonably good, but fails to stir much emotion. Fortunately, the third Fifth Doctor story, Matt Kimpton's *Life After Quelth* is the funniest and strongest in the anthology. Set immediately after 1984's *Frontios*, it has the Doctor, Tegan and giant woodlouse the Gravis exploring an alien world heading for disaster. Good-humouredly poking fun at its main characters, it's an elegant and hugely entertaining tale of fate and courage.

The weakness of the sequencing structure of the collection comes through, as the next three tales all have a very serious intent. *Black and White* has the Fifth Doctor question his life of adventure, *Curtain Call* sees the Sixth Doctor play a depressing role in the life of a middle-aged woman, and *Utopia* features the Seventh Doctor talking an enemy to defeat in a somewhat predictable manner. Fortunately, Paul Magrs is on hand to banish any cumulative misery with the typically daft tale of *The Wickerwork Man*, bamboo furniture taking over a suburban street in Manchester.

Ending, in a circular fashion, with another First Doctor story Ian Potter's *The Three Paths*, *Farewells* has a higher than usual hit rate for these collections, which is partly due to its roster of reliable old hands, but also to a theme that's not as restrictive as some of its predecessors.

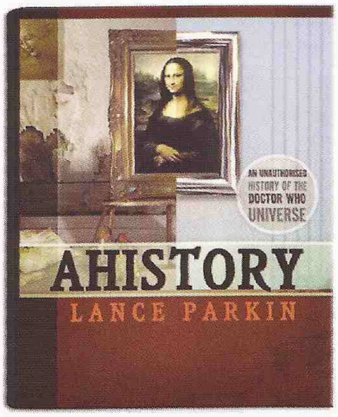
MATT MICHAEL

A HISTORY: AN UNAUTHORISED HISTORY OF THE DOCTOR WHO UNIVERSE

BOOK Mad Norwegian Press | **BY** Lance Parkin | **PRICE** £16.99 | **OUT** Now

IT'S TEN YEARS SINCE LANCE PARKIN wrote his first *Doctor Who* chronology, Virgin Books' *A History of the Universe*, with its aim to place every event referred to in *Doctor Who* into a consistent timeline, so this updated version has a lot of catching up to do. *A History* incorporates the 2005 series, Big Finish, the BBC novels and Telos' novellas, but not other material such as comic strips or short story collections. In that respect, Parkin notes, *A History* is not definitive. Neither can it provide a truly consistent view of *Doctor Who* history due to the programme's own flexible approach to continuity. On this, the book endorses *The Discontinuity Guide*'s advice regarding the subject: "Take what you want and ignore what you don't." To avoid chunks of the book looking like guesswork, however, Parkin has made decisions, wherever possible, as to where a story or event should fit by cross-referencing with other TV adventures and guides. The Season 23 'Writers' Guide' and novel *Just War*, for example, help him place companion Melanie Bush's year of birth as around 1964, whilst, when dating *The Ice Warriors*, Parkin has opted to ignore the 3000 AD stated in the *Radio Times* to tentatively settle on 5000 AD, combining information given in *The Making of Doctor Who* and reference to a Second Ice Age in *The Talons of Weng-Chiang*.

Divided into sections and sub-headings, the book's timeline runs from The Dawn of Time (the Big Bang or Event One, witnessed by the Doctor in *Castrovalva* and, according to the novel *Transit*, monitored by the Time Lords) to Event Two, a name – explained in Parkin's own novel *The Infinity Doctors* – given to the end of the Universe by the Time Lords, and physically described in novel *Timewyrm: Apocalypse*. Each entry is accompanied by a footnote explaining which story is being referenced – so when the Doctor is cited as the first man to climb Everest in 1953 or, ten years later, has his presence at Kennedy's assassination confirmed, novel *The Dying Days* and TV story *Rose* can be found in the grey box-outs that run along the bottom of each page.



There are a few notable exceptions that fall outside the timeline's remit: the section on Gallifrey, for example, which cannot be quantified by our usual dating system. Beginning with The Old Time, things are brought up to date with The Last Great Time War, coupled with a page of detailed footnotes that link the events of the Time War described by the Ninth Doctor with those of Lawrence Miles' *Faction Paradox* novel *The Ancestor Cell*. The permanently contentious UNIT era [*see this issue's* Fact of Fiction *on* The Invasion – *Ed*] has been separated too, the period being referred to in 'UNIT Years' that, like dog years, have been made to run differently to everything else – not that this makes anything that much clearer. There are also stories that the book is unable to place at all, either due to them taking place in a detached reality – *The Celestial Toymaker, The Mind Robber* – or there being only scant information as to the time they take place – *The Creature from the Pit, The Greatest Show in the Galaxy.*

> "*A History* works best as something to dip into when pondering Dalek continuity..."

Overall, then, *A History* is mind-bending, and extraordinarily detailed and researched. It isn't the sort of book you read from cover to cover – well, not if you want to come out the other side with any sanity, at least – but like a reference book, it works as something to dip into when pondering Dalek continuity, or wondering who made it to Earth first – Scaroth, Eldrad's hand or the Xeraphin? – and were there any Silurians around to watch...?

In that respect, it's absolutely fascinating.

VANESSA BISHOP

MOTHS ATE MY DOCTOR WHO SCARF

PLAY Cosmic Hobo | **DATES** 3-27 August 2006 | **VENUE** Baby Belly, Cowgate | **STARRING** Toby Hadoke

"FROM THE AMBASSADORS OF DEATH TO THE Ambassador's reception." The notion that the late great character actor John Abineri would become the lynchpin for a series of excellent stand-up gags is one which had never really occurred to me before I heard the dazzling array of cultural references in the surreal surroundings of a beer cellar carved out of some caves in Edinburgh. I'd gone along to Toby Hadoke's one-man show, *Moths Ate My Doctor Who Scarf* very much hoping that it would either be a well-observed piece about *Doctor Who* fandom or very, very funny. To my delight, the performance met both criteria with ease, being warmly received by both the sectors of the audience who were acquainted with the trivia of the Time Lord, and those who simply wanted to see a mighty fine stand-up show.

Hadoke has taken his own 30-something adoration for *Doctor Who* and woven it into an hour-long comic monologue-cum-presentation about the virtues of the show and its positive effect on his life. He uses the liberal lessons of the series itself to attack the scare-mongering of the right wing press, and employs the show's educational content as a weapon with which to beat the dumbing-down of television in general. But the wonderfully wordy diatribes work on different levels; although the Doctor teaches open-mindedness in is fictional adventures, how often do fans actually realise that they too shouldn't be prone to ill-informed judgments? Hadoke reveals that he too has been hilariously guilty of this at times...

And, my goodness, this man really knows his *Doctor Who* and his fandom folklore (such as "the memory cheats"). There was only one tiny slip into erroneous myth, and since this is necessary for a blindingly good gag which follows I would happily chose hilarity over accuracy any day. Toby's a man who lived through the dubious delights of 1980s *Doctor Who*, who wept when his heroes died, who was proud of his adventures in time and space when they were shunned by the media, and who is now embarking upon his own adventure of fatherhood. Will the Doctor be there to help him this time too?

The comments on the series and its following are precisely observed and amusingly explained to a lay audience. What does the casual viewer need to know about the 1964 classic *The Dalek Invasion of Earth* that's relevant to the act? That there are some Daleks and they invade the Earth. It's that simple. What's more, away from the world of the good Doctor, he also married Curly Watts from *Coronation Street* and got the last laugh with one of the stars from ITV1's ill-fated *Celebrity Wrestling*.

While deeply atmospheric, the environs of the Smirnoff Baby Belly in Edinburgh are too small to contain this man and his hilarious routine. I earnestly hope that he bursts into a bigger venue near you soon with this wonderfully witty production.

ANDREW PIXLEY DWM

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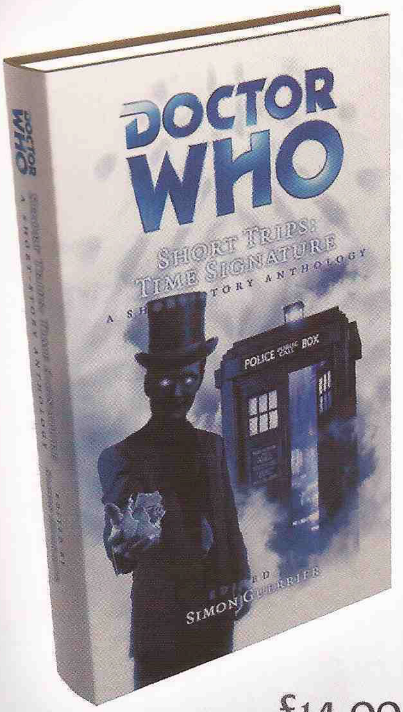
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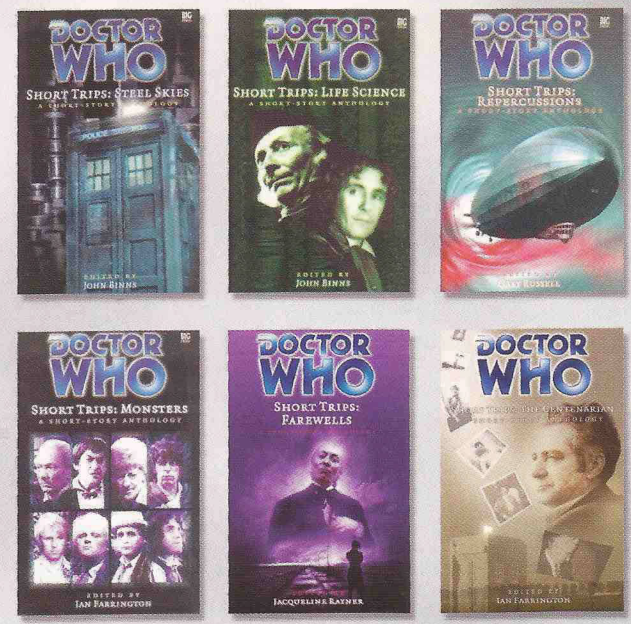
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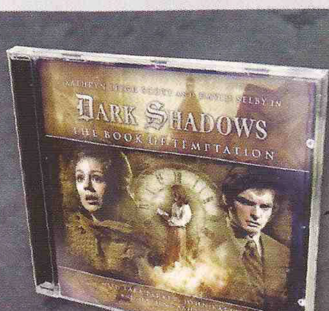
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SETTING Brisbane, 2006
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Alan Fitzgerald	NICHOLAS BRIGGS
James Clarke	RICHARD GRIEVE
Waiter	JEF HIGGINS
Rosemarie Stark	BELINDA HOARE
Jodie Boyd	ZEHRA NAQVI
Katherine Chambers	JANE PERRY

DIRECTOR: Gary Russell

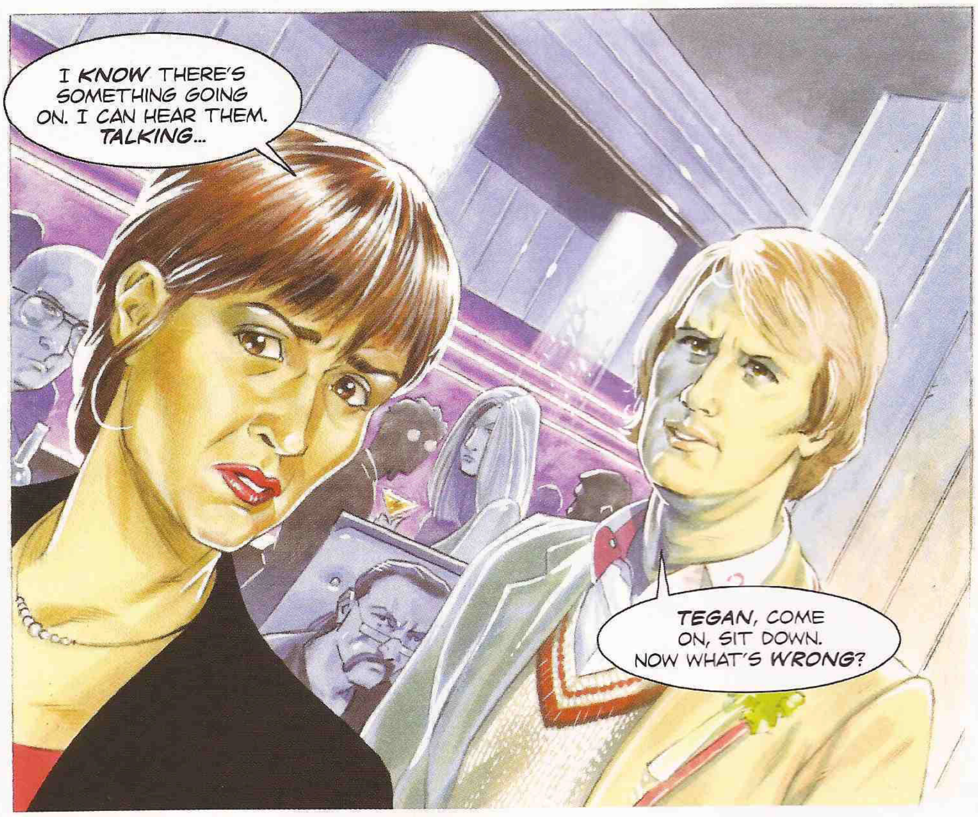
On the morning of 22 September 2006, Tegan woke up. She was expecting to spend the day relaxing at home and, that evening, tolerate a party thrown to celebrate her 46th birthday.

But things don't always go as expected – it's been over 20 years since she chose to leave the Doctor. She's got a job, mates... a life.

Meanwhile, her friend, Katherine Chambers, makes a decision that could change all their lives, and Tegan discovers that you can never really escape the past.

▶ *The cast of The Gathering.*

▼ *Janet Fielding returns as Tegan.*


I *KNOW* THERE'S SOMETHING GOING ON. I CAN HEAR THEM. *TALKING*...
TEGAN, COME ON, SIT DOWN. NOW WHAT'S *WRONG*?

THE GATHERING

Written by JOSEPH LIDSTER | Preview by IAN FARRINGTON | Illustration by MARTIN GERAGHTY

A RECORDING STUDIO IN LADBROKE Grove, west London, Thursday 29 June 2006. Aside from a blink-and-you'll-miss-it cameo in Peter Davison's last story and a short comedic scene for *Jim'll Fix It*, this is Janet Fielding's first day playing Tegan, the brash Australian companion of the Fourth and Fifth Doctors, since October 1983.

"I've just heard Janet and Peter doing their first scenes together," says writer Joseph Lidster. "That was a real buzz. It's Doctor Who and Tegan! And they're arguing!"

The audio play being recorded today, *The Gathering*, is Lidster's fifth *Doctor Who* CD for Big Finish.

"Gary [Russell, producer] told me that Janet had agreed to do a story," he explains to **DWM**, "and that she had asked to play a modern-day version of Tegan. That was a great idea as there'd be loads of dramatic potential in telling the story of what happens to a companion after they've left the Doctor." Hmm. It sounds a bit familiar, doesn't it? "Of course, this was long before I'd heard about *School Reunion*!"

The Gathering is a sequel of sorts to *The Reaping*, September's other *Doctor Who* CD [see **DWM** 373], which has also been written by Lidster. Set around a Cyberman incursion into 1980s Baltimore, *The Reaping* featured Peri's best friend, Kathy.

"I already had Kathy planned for *The Reaping*," says Lidster, "and thought that she could come back in *The Gathering*."

"I knew that she'd be returning," says Jane Perry, who plays Kathy in both stories, "and that she would come back as a slightly more sinister version of herself. For the first play, I stuck to how she existed at that time, which was a lovely, naïve, all-American 18-year-old girl, and I didn't let my knowledge of what would happen to her in the future seep in."

"It's been great to see Jane again," Lidster says. "And she's doing a brilliant job of playing the same character but 20 years older."

Perry continues: "I felt that, because it's an audio experience, it might serve the purpose just to change the tone of my voice, the pitch of it. So, when I play her as a younger woman I bumped it up a little bit so she had a fresher quality to her voice."

"After a while," says Lidster, getting back to the writing process, "*The Gathering* became pretty much a sequel or a continuation of *The Reaping*. Coming up with links between the two plays was good fun... *Miami Vice*, 8687, the Ice Caves of Shabadabadon..."

Also, both plays – in their titles, CD covers and a cast member – recall Dan Abnett's Seventh Doctor play from 2004, *The Harvest*.

"Usually, I like writing small-scale, character-based stuff," explains the writer, "but this time I thought it would be nice to try to do something a bit more epic. Three Doctors! Three cities! One story! So, yeah, I guess *The Reaping*, *The Gathering* and *The Harvest* are basically a trilogy. They're all about the companion in some way and they all look at how far we'll go to hold back death. I'd used *The Harvest* as a backdrop in my *UNIT* play [2005's *The Longest Night*] but I think the main reason I used it here was because it had featured the Cybermen. And it also meant I could continue the ongoing mystery of the White Rabbit pub..."

What about *The Gathering* specifically?

"It's set in Brisbane," he says, "so I had to run a few things past an Australian friend of mine, as my knowledge of Australia is pretty much

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limited to *Neighbours*..."

Speaking of which, playing James is Richard Grieve... "It's funny," he says, "I was just talking to someone today and they said, 'What do I recognise you from? Do I recognise you from *Neighbours* or *Home and Away*?' And it turns out to be both!" Grieve has the distinction of having played residents of both Erinsborough (1994-96) and Summer Bay (1997-98).

"Richard is fantastic," says Lidster. "He's such a nice, friendly bloke but once he gets behind the mic... well, he's just nasty."

"I guess you'd call him a baddie," says Grieve when asked about his character. "I'm trying not to play him like a baddie – although he's pretty bad. How can I talk much about him without giving the game away? I'm not even going to tell you whether he succeeds or not!"

being dry, and containing somebody. What Tegan always did was give the Doctor a boundary and not take him at face value. She was fond of him."

"Janet's a good laugh," says Lidster, "and scarily intelligent. Although, she has just had a go at me about using the term 'chick flick' in a derogatory way. I was quite scared!"

What about the Doctor himself? What's it like having an adventure with Tegan for the first time in 23 years? "Gary must have been rather disappointed when he told me we were doing *The Gathering*," says Peter Davison, "because he said, 'Oh, Janet's in it.' And I went, 'Oh, right.' Because I'd kind of forgotten I hadn't done one with her!" So, did he have a feeling that this day would come eventually? "I've just sensed that she was weakening slightly on the 'I won't have anything to do with *Doctor Who* or acting' front."

> "I've just heard Janet and Peter doing their first scenes. It's Doctor Who and Tegan! Arguing!"

In writing the script, Lidster was keen not to make Tegan depressed after leaving the TARDIS. "This is Tegan," he says. "You know that 20 years ago she'd have brushed herself down and got on with life."

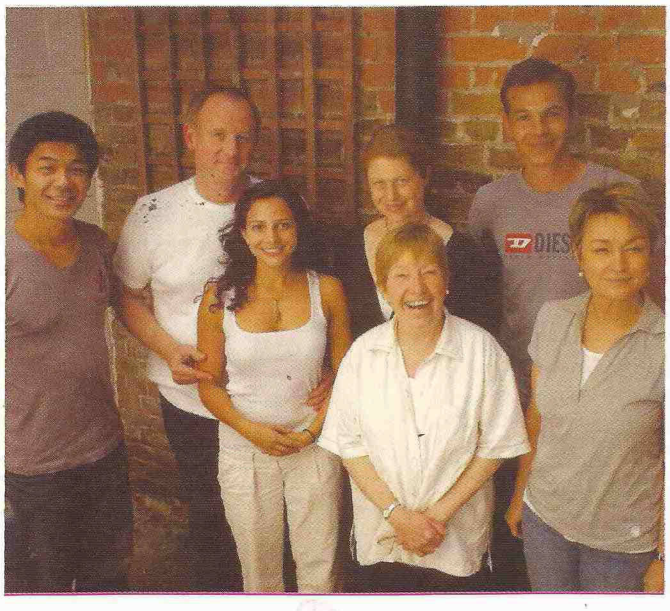
"The Doctor doesn't change, but *I* do," laughs Janet Fielding when she learns that other former companions are recreating their characters in period. "I'm surprised that the other girls get to stay the same. I suppose they're just another adventure, whereas this is not."

What about Tegan's relationship with the Doctor? "I think people misunderstand the difference sometimes between aggressive and

Does the fact that this is a modern-day version of Tegan have any influence on his performance? "I suppose I'm still imagining me being the way I was," says Davison. "She ought to be going on about, 'My, don't you look young?' We never get Janet to say that unfortunately. It's an interesting twist on her grumpiness. They've developed a reason why she's particularly grumpy in this story."

And has it been easy picking up where he and Janet left off in 1983?

"We seem to be slipping into a jocular memory we have of working together," he says. "Having said that, we're slightly nicer to each other in this than we were in the programme!" DWM



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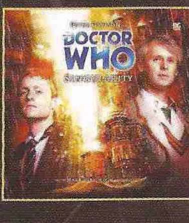

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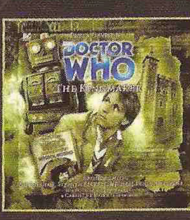

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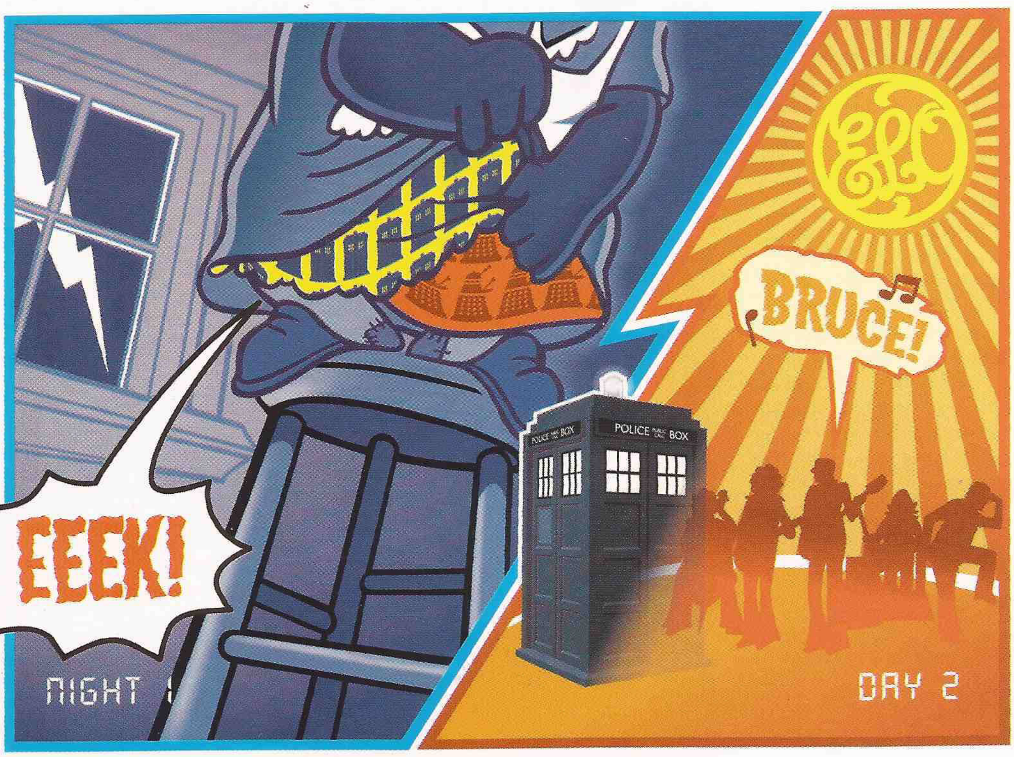
PRODUCTION NOTES

GO BEHIND THE SCENES WITH **RUSSELL T DAVIES!**



DAY & NIGHT

I HAVE VARIOUS POINTS. I shall number them.

1 *Love & Monsters* raised the question, what are ELO singing in the chorus of *Don't Bring Me Down*, that funny little word in the middle? Sounds like 'grooss'. As sung by Elton and Mr Skinner and the stalwarts (deceased) of LINDA. Well, one of ELO's managers saw the episode, heard the podcast, and got in touch. It is, indeed, grooss. He says it wasn't supposed to mean anything until the band's German studio engineer told them after the recording session that it was slang for 'all right!' And just to confuse things, after that they also started singing 'Bruce!' in concerts. So there you go.

2 He's sending a copy of *Love & Monsters* to Jeff Lynne in LA. I am haunted by this. What if that's the only episode of *Doctor Who* Jeff Lynne ever sees? What the hell sort of show would he imagine it to be?!?

3 I've had a rash of letters – well, three, but three in one day, that's a rash – amazed at the fact that during the whole of Series Two, Rose only spent just over a fortnight travelling with the Doctor. Eh? Sorry? You what? Turns out the misunderstanding comes from the **Doctor Who Magazine** *Series Two Companion*, a mighty piece of work by the brilliant Andrew Pixley, which lists the day numbers from the Shooting Scripts. But it's a bit more complicated than that. I've seen the DAY & NIGHT system reduce the sternest script editor to tears. Here we go. Deep breath. If, say, Episode 1 takes place on Day 1, and Episode 2 takes place on Day 2, that doesn't mean that only two days have passed. The script numbering is only meant to denote the number of *different* days, not *consecutive* days. The descriptions DAY 1, NIGHT 1, DAY 2, *etc*, only really exist for continuity purposes, so design, costume, make-up, *etc*, can tell whether the action is continuous, and exactly *how* continuous. So, to be specific, if *The Christmas Invasion* ends on DAY 2, which happens to be Christmas Day, and the next episode, *New Earth*, takes place on DAY 3, this doesn't mean that DAY 3 is Boxing Day. It simply means that this is the next new day we see the Doctor and Rose. DAY 3 could, in fact, be months later. I mean, say if the Doctor was imprisoned for a year at the end of DAY 1, for being rude to a policeman or something, and the next episode started with his release 12 months later, the old lag, then that second episode wouldn't be DAY 366. It would *still* be DAY 2. Cos it would simply be the second new day on screen, not the real amount of days that have paseed. So Rose could have spent many years on board the TARDIS, for all we know. *Doomsday* ended on DAY 18, but that just means we happened to have seen 18 specific days of Rose's life during Series Two. Just as it feels like 18 years of your life have passed, reading this.

> "THE DAY & NIGHT SYSTEM HAS REDUCED MANY A SCRIPT EDITOR TO TEARS!"

Illustration
BEN MORRIS

4 I haven't finished. D'you see, you can't skip a DAY. If Scene One is a Sunday on DAY 1, and the next scene is a Thursday, it's not DAY 5 – if it were, DAYS 2-4 were omitted, there'd be chaos, with wardrobe women crying out, "Where's DAY 2? And 3 and 4? We've got pages missing!!" But NIGHT can get even more complicated. You get Christmas morning, DAY 1, Christmas night, NIGHT 1, but if Scene One is Christmas morning, DAY 1, and then Scene Two cuts straight to Boxing night, that would be NIGHT 2. No NIGHT 1, it's skipped, cos otherwise, that would automatically have to be Christmas night. Which in the script doesn't exist.

5 Don't even start me on numbering flashbacks.

6 The other night, Julie, Phil and I went out for dinner in Old Cardiff Town, just the three of us… for the first time, ever! What I mean is, the first time with no actors, designers, executives, journalists, directors or anyone. It was awful. Horrendous. Pitiful. A meeting of the bereaved. There was a silence which lasted 55 minutes. Eventually, Julie said, "Did you get that memo about Health and Safety?" Phil said, "Yes." Back to silence. For two hours. Then we went home. Between you and me, I'm still not sure which one's Julie and which one's Phil.

7 No, not really, ha ha, we talked about men! And had to be dragged from the restaurant at 3am by police and dogs and a priest.

8 The lovely Episode 6 contains the words 'moon', 'miracle' and '1666', and the line, "Look, they've got nibbles!"

9 Things You Forget To Write. With every script, for any programme, there's always a bit of dialogue you think of six months after it's gone out. Like, "Damn!" So yes, during *Army of Ghosts*, in my opinion (and now it's been transmitted, it's only my opinion, cos it sort of belongs to everyone, now), the Doctor was thinking to himself, even if he never said it: "So the Sphere arriving in Canary Wharf caused the fault lines in the universe, and that's what the TARDIS fell through in *Rise of the Cybermen*." (Except he wouldn't have called it *Rise of the Cybermen*, obviously. Maybe he thought, "On DAY 9.")

10 At 4am on 17 August, Cardiff had the Biggest Thunderstorm EVER. Loudest bang in history! I swear! The entire *Doctor Who* team fell out of its communal bed. Right onto *Torchwood*, who sleep in the bunk below. I was working late, rewriting Episode 3. I was just on the line, "No guns, I'm not having guns." So when you eventually hear those words, think of me, going EEEK, like the Maid in *Tom & Jerry*.

11 No more points.

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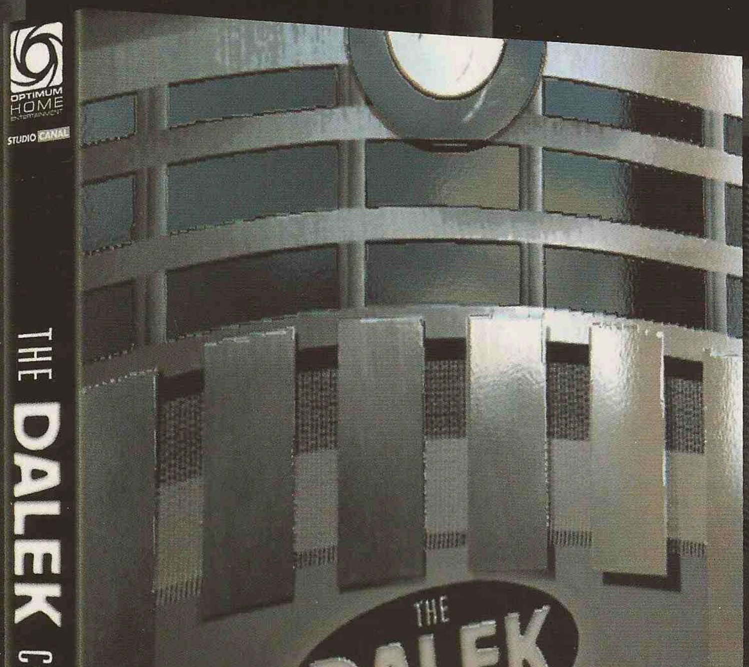
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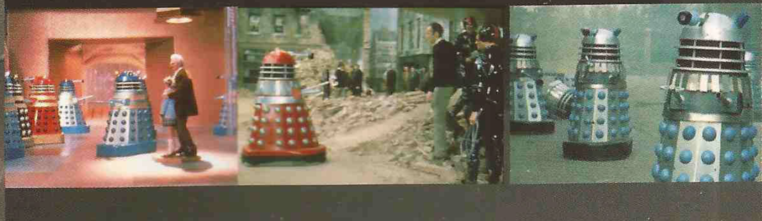

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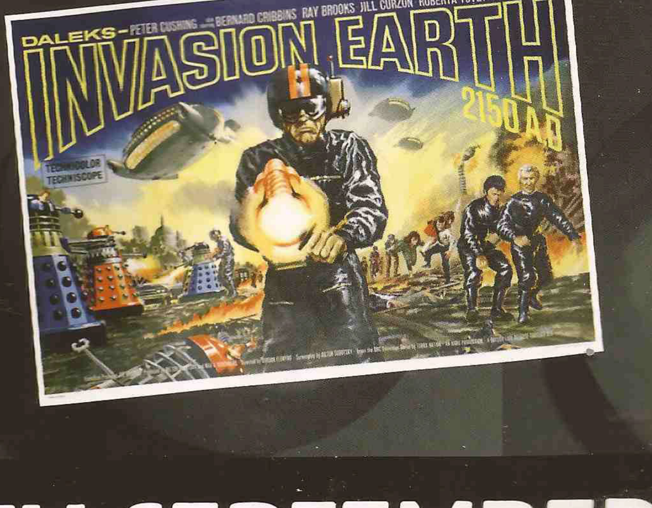
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